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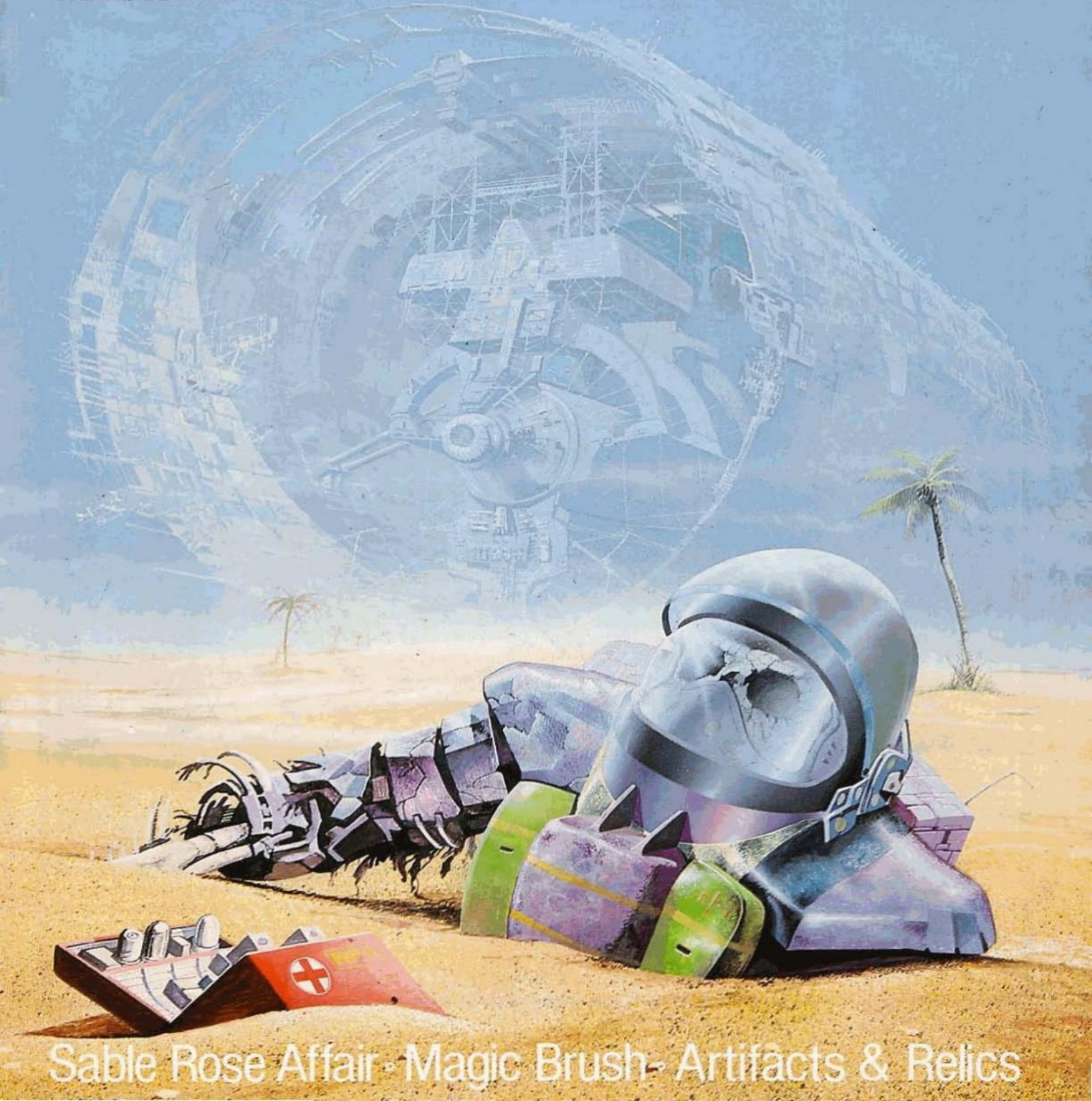

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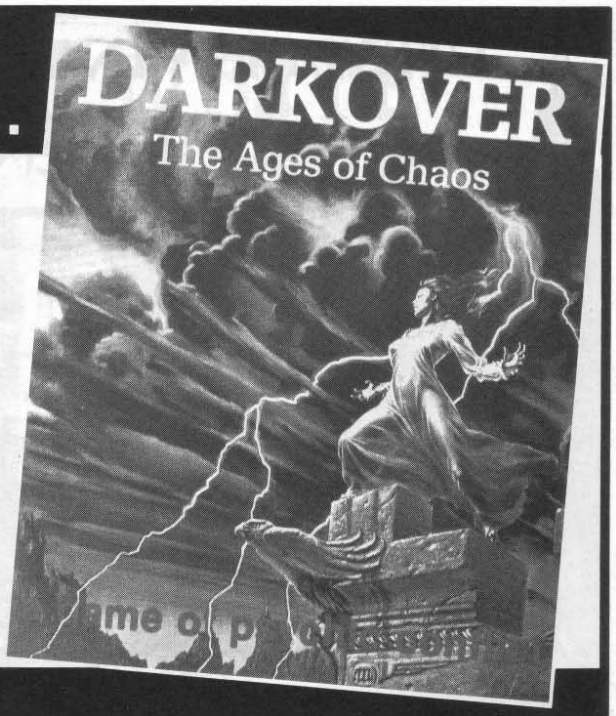

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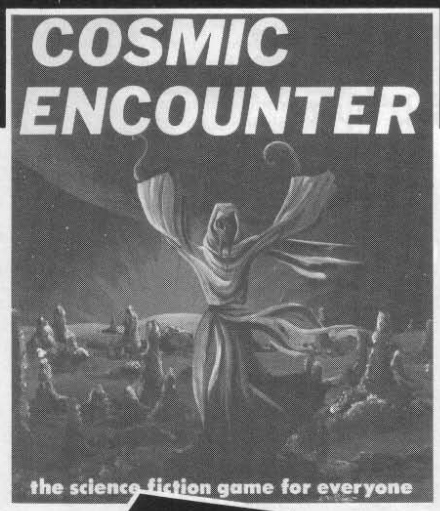

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WHITE DWARF

issue No. 17

A newcomer to the world of hobby games is usually quite surprised by the price of some of the games. This is especially true of the first-time buyer of role-playing games. He is used to seeing a board inside a games box, and is often heard to say, "Is this all I get?"

There are several ways of looking at price structures. In defence of the manufacturers is the fact that the unit costs of production are so much higher for a hobby game than a mass market game like Monopoly. But the hobby games manufacturer has to make profits to enable him to research new titles. Then comes the dilemma between the number of components to be included in the box vs. profit motivation.

I don't believe prices will drop until the games reach mass market proportions. But then they would have to be modified out of all recognition and lose their appeal. A reassuring analogy can be made with record albums. We pay around £5.00 for a thin piece of plastic worth approximately 2p. But it is the amount of enjoyment we get from that piece of plastic which is important, and the same can be said of hobby games.

Ian Livingstone

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THE FIEND FACTORY

A regular feature introducing new and interesting monsters, edited by **Don Turnbull**.

Again I am devoting the pages of this feature to 'near misses' — creatures which almost made the *Fiend Folio* but which, for a variety of reasons, were excluded in the final sifting.

NIGHT RIDER

by Chris Morris

No. Appearing:	1–9 (roll d10 and ignore a 0 result)
Armour Class:	3
Movement:	12"
Hit Dice:	4D8
Treasure:	Nil
Attack:	By weapon type
Alignment:	Lawful evil
Intelligence:	Very
Monstermark:	54 (level IV in 12 levels).

Black-cloaked and-hooded, these grey-skinned humanoids are often accompanied in their quests for dominance by orcs, trolls or men who fear the night riders more than they fear death itself. Night riders have sensitive eyes which automatically close in bright sunlight or its equivalent, though they are able to track by smell. They fear fire and will usually (80% chance) retreat before it.

The night riders dwell in lairs deep in thick forests and will tether their steeds (normally horses) some distance away. They have been observed underground in tunnel complexes but only very rarely and it seems that they prefer to travel on foot when adventuring underground. When encountered above ground, however, they will always have horses with them or close at hand.

In melee their usual weapon is a mace (with which they obtain a +1 bonus on hit probability and damage, though the weapons are not magical), but 20% of those encountered will also have +1 magic daggers (round fractions down). These daggers are unusually small and needle-sharp — if a hit is scored with such a dagger (+1 on hit probability only), one hit point of damage is scored, the dagger breaks off in the wound and embeds beneath the skin. Unless *remove curse* or *neutralise poison* is administered within a day, the victim will become lawful evil and aligned with the night riders — he will immediately set out to track down the night riders and join them after the 24-hour period has passed.

The night riders continually emanate a *fear* spell of 20' radius — resolve as the 4th level magic-user spell.

If the night riders are in bright sunlight or its equivalent, they will try to avoid melee and will prefer to track a party by smell to an area where the lighting is more subdued. They have infravision to range 90'. If they are drawn into melee in bright light, they will attack at –2 hit probability (–1 if torchlight within 10').

Comments: An obvious derivation from you-know-who, and this was the only reason for their exclusion from the *Folio*. The effects of a dagger hit are intriguing — I can't really see how a hit from a weapon could alter the victim's alignment; it would have been more reasonable to state that the daggers are tipped with some form of hallucinogen which (presumably temporarily, and in this case permitting a saving throw) changed the victim's attitude and caused his unnatural loyalty.

SPICE WORM

by Dave Tant

No. Appearing:	1
Armour Class:	3/7
Movement:	24" in sand
Hit Dice:	5D8+10
Treasure:	See below
Attack:	Swallow
Alignment:	Neutral
Intelligence:	Animal
Monstermark:	85 (level V in 12 levels)

These are young worms with a diameter of 4' (all mouth at one end) and about 25' long. Fully-grown spice worms can reach 200 yards in length (add 1 hit die for every 5' over 25'): They only inhabit dry sandy areas, with a depth of sand just sufficient for them to submerge, and are repelled by water — emptying a water-skin onto the sand will hold them off in a sandy corridor, but in a larger area they will seek a way round.

Spice worms are attracted by the vibrations of movement through the sand and will seek to swallow who/whatever is moving. Standing still is only a defence so long as the worm is more than 10' away; within that distance it can detect the heartbeats of its potential victim.

Any hit means that the worm has swallowed its victim whole. After two melee rounds the victim will suffocate, but until then he can attack the soft interior which is AC7. After two turns, decomposition sets in and the victim cannot be revived. There may be items of value in the belly, if swallowed recently (armour will be unusable after two hours but gems will retain their value for a day, halving in value each hour thereafter).

The worm's real treasure lies in four small sacs near the tail. One sac will have been destroyed by each attack near the worm's tail on which a 20 was rolled, by a fireball or other powerful hit in that area. Regardless of the size of the worm, each sac contains one draught of a Potion of Inescapable Location, enabling the imbiber to proceed unerringly to any location or to any object of person the location of which may be unknown (duration 2 hours). However drinking a second potion the same day, a third in the same week, or a fourth *ever* renders the victim blind, though with the permanent gift of clairvoyance.

Comments: again, those who read fantasy literature will have no difficulty in recognising this creature, even without the obvious hint in the name (though who inspired the original worm??). Those who, on the other hand, are experienced in Dave's dungeon avoid narrow sandy corridors like the plague. Once I witnessed the attempt of a dwarf in full plate mail to 'chimney' up the walls to escape a Spice Worm - ah, a truly horrible end.

HEAT SKELETON

by Nicholas Riggs

No. Appearing:	1–3
Armour Class:	4
Movement:	6"
Hit Dice:	5D8
Treasure:	Nil
Attack:	Two hands for 1–6 each plus heat metal power
Alignment:	Chaotic evil
Intelligence:	Non
Monstermark:	44 (level IV in 12 levels)

These powerful relatives of the normal skeleton, from which they are indistinguishable, are treated as spectres insofar as clerical attempts to turn them are concerned.

They attack with their bony hands, each inflicting 1–6 hit points of damage.

The heat skeleton has the power to *heat metal,* as the 2nd level druid spell, with effect as though the spell were cast by a druid of the 3rd experience level, though no material or verbal components are required. This power is permanent and can be used as often as required.

The heat skeleton is invulnerable to cold.

Comments: There are quite a number of skeleton variants about and one or two more will be in the *Fiend Folio,* so it is understandable that this one should be excluded. I'm not sure why it should be significantly slower in movement than its normal brother, but presumably this was a device to compensate to some extent for its greater powers. The invulnerability to cold is also curious but can be explained by the fact that the *heat metal* power is a magical power and unrelated to normal habitat.

BODACH

by Michael Roberts

No. Appearing:	10–100
Armour Class:	3
Move:	8" – 12" (see below)
Hit Dice:	1 + 3
Treasure:	D
Attack:	1–6/1–6 plus spear (see below)
Intelligence:	Low
Alignment:	Neutral
Monstermark:	19.3 (level II in 12 levels)

The bodach is a humanoid creature, about 4' in height and with a smooth bald head. Its gait is unusual to the extent that movement uphill seems easier and quicker (12") than on the level or downhill (8"). The knee-joint appears capable of reversal and the thin legs, ending in taloned feet, eat up the ground in pecking strides.

The Bodach has pointed ears, almond-shaped eyes and a hooked nose. They usually carry a shield (normal AC is 4) and a leaf-headed spear. Their bodies are covered in flat, densely-packed locks of hair.

When the spear (if carried) has been thrown the Bodach will attack with its taloned feet, each of which can inflict 1-6 damage.

The Bodach can achieve unusual accuracy with the spear and throws it with a +4 *hit probability* bonus.

Comments: A vicious little beast whose speedy approach uphill to a party going downhill might catch a few adventures unawares.

GREEN WORM

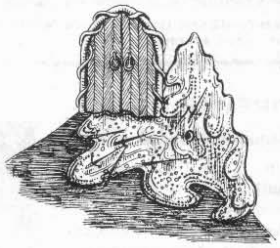
by Ghee Bowman

No. Appearing:	1–6
Armour Class:	6
Movement:	6"
Hit Dice:	4D8+2 Type A
Attack:	Tail 2–12 plus poison; bite 1–10
Alignment:	Neutral
Intelligence:	Non
Monstermark:	62.6 (level IV in 12 levels)

A small relative of the purple worm, its name exactly describes this creature. It has a powerful sting attack with its tail for 2–12 hit points of damage plus poison, but its bite is relatively weak (1–10 hit points of damage) and it is too small to swallow a victim larger than dwarf-sized. Its normal maximum length is about 20'.

Comments: For low-level adventures, this is a useful scaled-down version of its larger brother, but my own preference is for the spice worm which has more interesting characteristics.

GOOM



by Nigel Proudfoot

No. Appearing:	1
Armour Class:	–1
Movement:	9"
Hit Dice:	1D8+8
Treasure:	Special
Attack:	Special
Alignment:	Neutral
Intelligence:	Non
Monstermark:	None

The goom is a form of giant amoeba. Its behaviour is similar to that of an ochre jelly and it is clearly a relative of that creature. Its substance is a strongly adhesive ichor which bonds firmly onto any material except stone. Any weapon touching it will stick and can only be removed by the application of fire or holy water. Similarly any character touching a goom will adhere and if he is not released within 2–5 melee rounds he will be absorbed by the ichor and will suffocate in a further 3 rounds, being unable to take any action during this time.

Comments: This is very similar to the gluey, one of the earlier Factory monsters which has been further developed to appear in the *Folio* under another name. To release the bond, fire is an appropriate means but I wonder why holy water is suggested, since there is no indication that the creature is undead and/or evil. Likewise, whereas the gluey has its own antidote, the goom has none, and that would no doubt make its life rather a series of inconveniences, to say the least; think of all the moss, sticks and what-not it would gather on its travels, as well as treasure of a more useful nature.

Hence my view that this creature is not so well-developed as the gluey, and hence its exclusion from the *Folio.*

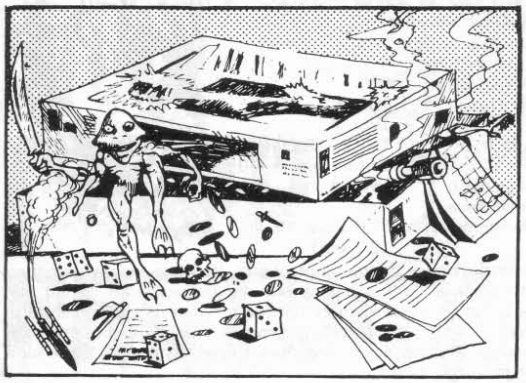
Now that the New Year is with us, we have a large number of votes for the Top Five Creatures. However, as John Smart on this issue's *Letters* page has suggested, we are extending the deadline to include a vote for the *Bottom* Five Creatures. And finally, our thanks to all those who have contributed.

Errata Fiend Factory (WD16)

The Wrecker (addition): wreckers can see Invisible persons/items and can detect the presence and nature of any magical item within 30'.

Man Scorpion (correction): Alignment is lawful.

OPEN BOX



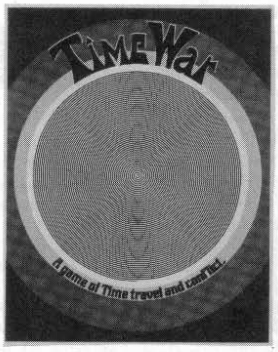
OPEN BOX examines Science Fiction and Fantasy games and rulebooks currently in the shops. The reviews have been written by either independent authorities or members of the White Dwarf Test Panel.

The summaries are the Test Panel's opinion of good and bad points of the game reviewed. The OVERALL figure, on a 1–10 scale, rates the game itself taking all factors into consideration.

Please note that reviews carried out by people not on the Test Panel do not receive a rating.

TIME WAR

Yaquinto Publications



First, a word about Yaquinto Publications – a new enterprise of which at least two elements are well-known names in the wargames genre. Steve Peek and Craig Taylor are veteran wargames designers whose names will probably be associated in most minds with the Battleline series of games. Between them, Steve and Craig designed a number of well-known titles, including *Wooden Ships & Iron Men, Flat Top, Air Force, Submarine* and *Fury In The West.* They have thus built up an enviable reputation (which in my opinion has been richly deserved) for the production of quality games, carefully designed with the gamer rather than the company accountant in mind, well-researched and well-presented. So, if their track record is anything to go by, we can expect products of similar quality from Steve and Craig now that they are associated with Yaquinto. The Yaquinto blurb in the game box makes it clear that they are not prepared simply to crank out games for the sake of sales but will concentrate on bringing new, exciting and well-developed concepts to the attention of the gaming world. I for one believe them.

Time War is simply one of 8 new titles from Yaquinto. Most of these are 'straight' wargames, but there are some which venture into the fantasy/science fiction field. *Time War* is the first game which has directed our attention towards the paradox-ridden world of time-travel. First and foremost, then, the game offers what is effectively a new concept in gaming/simulation.

The format of the game is attractive enough, too. It comes in a box 14" x 11" x 1½" (nearly, but not quite, the same size as the Avalon Hill 'flat' boxes) which contains a large plastic sorting tray for the unit counters, the unit counters themselves (chunky and highly legible), a stout card map-sheet, a rulebook and other necessary game equipment. All are of good quality and should be durable in use.

The game is for 2-4 players and is, mechanically speaking, quite easy to learn. This comes as something of a surprise – when I first opened the rule-book I saw 14 large pages of small type, and I expected quite a complex set of rules. On closer examination, however, it emerges that the rulebook is rather wordy and over-elaborate. But purchasers of the game will need to know that the 'Warrior' referred to on the Combat play-chart is in fact the 'Warden' mentioned elsewhere. Also, players will soon discover that the unit counters and the log sheets don't exactly correspond – again, a trivial but unnecessary error. I won't describe the game mechanics in detail. Suffice it to say that the players must handle an economic element (allocating funds to Training, Research & Development, Administration and movement of units in time), a war element (defending eras in the past where a time-alteration is to be attempted, or attacking other players' units to prevent them from making such an alteration) and a 'management' element (deciding on the best composition of his 'team' from a number of different unit-types with differing capabilities).

Potential purchasers should know that, despite the advertising of the game, 'real' events in history play no part; a *Time War* card may instruct a player to travel back to 1963 and ensure the success of the assassination attempt on Kennedy, but all this means in game terms is to project a unit to alter the normal time-flow in the Space Age – one of the 12 Ages defined in the game spanning the period 550,000,000 B.C. to 2075 A.D.; the date, location and mission sections of the *Time War* cards merely add flavour.

I am not in a position to evaluate the game completely – for I have not yet played the 4-player game. But what I have seen so far indicates to me a workmanlike job, not entirely free of annoying errors and easier to learn than it looks, with plenty of play-potential and enough interest to fascinate players who like to handle a considerable number of variables at once. I suspect it also contains a diplomatic element which will require skill to conduct properly, but only a 4-player game would reveal all the secrets in this regard.

Overall: 8 **Don Turnbull**

JUDGES GUILD PLAYING AIDS

Under the Storm Giant's Castle – £1.99
Dark Tower – £3.95

Two more *D&D* modules from Judges Guild and, like the last two I reviewed *(Dragon Crown* and *Skulls and Scrapfaggot Green)*, as chalk and cheese qualitatively speaking.

Under the Storm Giant's Castle is a relatively slim volume, quite a lot of which is taken up with reasonably-drawn, but in the context of the module gratuitous, art. Twenty-two pages only are actually relevant to the actual adventure, which means questionable value for money in terms of sheet page-count. The 'dungeon' setting is unique – a series of cloud 'levels' below the aerial castle of the Giant, with cloud 'walls' and slanting passages (and traps) connecting the levels. Most of the monsters are also novel and appropriate to the setting – Static Monsters, Balloon People, Aerial Manta Rays and so forth.

There are a number of curiosities, leaving aside the rather strange use of the English language and spelling/typing errors which are, regrettably, becoming a feature of Judges Guild products and which are merely annoyances. There is a Magic User, who appears normal in all other respects, who is announced as having 22 hit dice, which is curious enough, and 36 hit points which is even curiouser. Air Elementals are present in some numbers, though in normal places they would have to be conjured from the elemental plane of air. The lightning traps can be negated by grounding them, according to the rules, but how one grounds out such a trap in clouds is not explained. No indication is given as to the numbers/levels of a party of adventurers from whom the module is suitable (I would hazard a guess at 6-10 characters of levels 7 and up).

In general, the module is not so closely worked as it might have been and though it provides for an unusual type of adventure in an unusual setting it could have been developed much more.

Dark Tower is a different kettle of fish. First of all, it was designed and illustrated by Paul Paquays, of Dungeoneer fame; we have come to expect good quality material from Paul, and here we are not disappointed. There are 70 pages of text of which none are taken up with extraneous material. Much more care has been taken on matters such as proof-reading than is evident in other Judges Guild modules and the designer has not shirked the task of including the background and history of the area in sufficient detail to make it intriguing as well as important to the adventure.

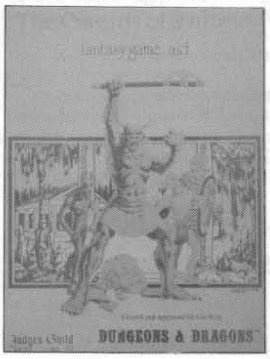
The module is designed for a party of 6-10 adventurers of 7th-11th level, with at least one Thief and one or more Clerics who should have 'little more than a difficult time', according to the designer's comments). It was designed with the *Advanced Dungeons & Dragons* rules in mind and therefore includes spells and so forth which were introduced in the *Players Handbook*. The main theme is the opposition between the forces worshipping the god of evil, Set, and those of the lawful good deity, Mitra. A variety of new monsters and artifacts appropriate to this theme are introduced in full detail.

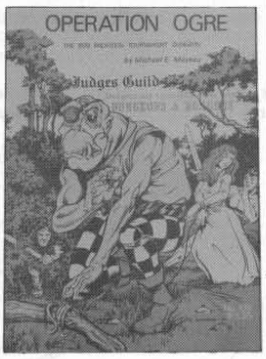
A comparison of new modules from any source with the recent TSR modules – excellent examples of the art – is inevitable; whereas in the past Judges Guild products have not compared particularly favourably, in the depth of their presentation and the coherence of their contents, with the TSR products, Dark Tower is the one which comes the closest. There are signs of random selection in the occupants of some of the dungeon areas but this is only to be expected. In all, Dark Tower should provide an absorbing and most interesting adventure.

Overall: Under the Storm Giant's Castle 5 **Don Turnbull**
Dark Tower: 9

THE CAVERNS OF THRACIA – £4.50
OPERATION OGRE -- £2.25

Judges Guild





Another pair of dungeons from *Judges Guild,* who appear to be increasing the frequency of their output of new products recently. Both are in the familiar booklet format, with all maps and descriptive text assembled together and no loose material.

OPERATION OGRE was the 1979 Pacificon Tournament Dungeon, and it worries me. Am I too preoccupied with basics like accurate spelling, grammar and so on? Maybe so. But I would say, in defence, that if you are putting a product on the market and asking people to shell out hard cash for it, you have the obligation to produce the finest quality possible. We tolerate too much mediocrity and sloppiness, in this and other aspects of life. So errors like 'discression' for discretion, 'personnal' for personal, 'reguarding' for regarding and 'continueity' for continuity in the first three paragraphs of the introduction don't exactly leave me with the warm feeling of being about to penetrate a product of superior quality. To argue that correct grammar and spelling is not necessary if communication is clear betokens unwelcome laziness and a lack of rigour which can needlessly diminish the value of a creative work.

So – and this appears to be depressingly true of much of the *Judges Guild* material – you will have to develop a selective blind eye if you are to use this game-aid undeterred by some of the more gruesome errors.

Yet the module itself isn't all that bad. Deliberately limited in scope so that eight teams could 'run' through it individually, with a maximum of four hours playing time each, it is built for speed and is a blood-and-guts dungeon in style rather than belonging to the problem-solving, more intellectually demanding type. There is a simple victory points system which was used to evaluate the performance of the various teams, and the contest was standardised by insisting that the teams used the same pre-rolled characters (with rather odd names, many of which are so similar that confusion could easily have resulted). There are a couple of new monsters – functional in the context but not particularly remarkable otherwise – and the adventure has a clear and limited objective. Only one other thing bothers me – I do find it difficult to conceive of a dragon drawing a map . . . . .

THE CAVERNS OF THRACIA is a much larger affair and, like *Dark Tower,* was designed by Paul Jaquays. This is an extensive setting and the text provides a great deal of 'historical' background which fleshes out the adventure well. There are a few errors (for example there are a few features on the map which aren't explained in the text) and some cumbersome elements (a number of 'room complexes' are split-level, which is an unnecessary complication without the co-ordinated map-key to back it up – much better to have treated these as separate sub-levels so that the maps could be more easily aligned; if holographic maps were available, split-levels would be easy to perceive, but game terms demand a less confusing approach in two dimensions) but on the whole this is a thorough piece of work.

Inevitably, there remains the comparison with the *TSR Modules,* and I am bound to say that none of the *Judges Guild* products I have met so far hang together quite as well as the *TSR Modules.* There is a feeling of randomness about *Caverns of Thracia, Dark Tower* and the others which is not present in the *TSR Modules,* and one gets the impression that the coherence is incomplete. The *TSR* productions should be regarded, not as an unattainable height, but as a target of quality which should be equalled or even surpassed. That the two designs by Paul Jaquays come closest in quality to the *TSR* standard is reassuring, since it seems that at least Paul is making the effort.

Overall: Operation Ogre 5
Caverns of Thracia 8 **Don Turnbull**

Next Issue:

Star Trek - The Motion Picture: Table-top miniatures rules
The Halls of Tizun Thane: D&D mini-scenario
The Magic Brush: Part II
Treasure Chest: Miscellaneous Tables
Fiend Factory: Including Top and Bottom Five Creatures

My Life as a Werebear

D&D MONSTER CHARACTER CLASSES
by Lew Pulsipher

(The illustrations accompanying this article are taken from THE MONSTER MANUAL published by TSR Hobbies Inc., and used with permission.)

If a player wants to be a monster, why not? The player may begin as a 'young' monster and grow up, as suggested in the original rules. If designed reasonably, monster classes cannot ruin play balance the way some other character classes may, because the maximum possible power of the character it limited by its nature. Magic won't throw things out of line because monsters cannot generally use magic. It is up to the referee to design rules for each monster class which makes it hard to become as strong as that creature. People should play a monster class because they like the idea, not because it is a quick and easy way to power. There are several points to keep in mind:

1. Beware the player who takes along a monster class character in order to gain points without doing anything; in some cases rules must force monsters to participate rather than sneak through the difficult 'young' stage of 'life'.

2. Don't make the monster class any more powerful at its highest level than is it in normal play. No ten dice blink dogs.

3. Don't distort the nature of the beast — no lawful or neutral demons, please.

4. Try to discourage players from becoming the most powerful types. The gold dragon combines too many powerful spells with many hits at high levels, for example; restrained rules for the next most powerful lawful good dragon (silver) or for non-spell using dragons will have to suffice.

Several examples of what may be done follow.

The following applies to all monster characters unless otherwise stated in an individual section. There are no ability requirements. Roll for constitution, dexterity, and charisma only. Constitution determines the usual except that there are no additions or subtractions from hit dice for very low or high constitution. Monsters heal only naturally, by devices (staff, pearl, etc. but not potion), or by a lammasu's *heal* spells. Undead and other life drainers drain no levels but do double damage. Resurrection may only be by device or *raise dead fully* with a rest period in either case of four weeks. Many referees would not permit resurrection at all. Usual characteristics apply except as stated.

LAMMASU

Lammasu save as clerics of the same level. Unlike clerics they do not repel undead. They use only magic which is usable by clerics and which (assuming someone is available to put it on the lammasu in the first place) does not require the use of hands—helms, medallions, etc. Lammasu have no followers and may not become barons. They prefer to dwell with lawful/good princes rather than build strongholds. If a player lammasu attempts an unlawful/good act, the referee must not permit it. Lammasu, unlike humans, do not have freedom of choice.

All but the first three levels may carry a man, but only sixth level and higher may fly while carrying a man. The *dimension door* does not include any rider of other large object, just the lammasu and its accoutrements!

A lammasu does not need to memorize spells in the way a normal cleric or magic-user does. He simply picks whatever one he wishes to use when the time comes. He is still limited in the total number he may use each day, of course.

For restrictions on deeds and treasure, treat a lammasu as a paladin. Magical books affect them as though they were clerics.

Table relating to Lammasu

Level	Experience Points	Hit Dice	Spells 1	2	3	4th	Per day Dim. Door	& Invisible	Magic Resistance	Protection/Evil Radius	Value	Attacks
1	000	1	1				0	1	0%	self	+1	1–3/1–3
2	2500	2	2				1	1	4%	self	+1	1–3/1–3
3	5000	3	2	1			1	2	8%	self	+1	1–3/1–3
4	10000	4	2	2			2	2	12%	3 ft	+1	1–4/1–4
5	20000	5	2	2	1		2	3	16%	3 ft	+1	1–4/1–4
6	35000	6	3	2	1		3	3	20%	6½ ft	+1	1–4/1–4
7	75000	7	3	3	1	1	4	4	24%	6½ ft	+2	1–6/1–6
8	150000	7+3	3	3	2	1	5	5	27%	10 ft	+2	1–6/1–6
9	250000	7+7	4	3	2	1	Unlimited	Unlimited	30%	10 ft	+2	1–6/1–6

(Armour class, move rate, and other characteristics not mentioned remain constant.)

WEREBEAR

If a werebear is killed while in human form a normal *raise dead* spell may be used. Hits taken in were form may not be cured while the character is in human form, or vice versa.

Usual rules regarding lycanthrope vulnerability to weapons apply, with two additions. First, if at any time a single blow by a non-silver, non-magic weapon would inflict sufficient hits to kill the werebear, it dies. The nominal explanation is that the blow kills the creature before there is time for its natural powers to counteract the wound. (The real reason is to avoid an overpowerful character.) Second, any non-human with more than five hit dice is considered to be a 'magic weapon' for purposes of hitting the werebear. The reason is the same.

Level	Experience Points	Hit Dice	Armour Class	Attacks
1	000	1	5	1–6
2	3000	2	5	1–6
3	6000	3	4	2–8
4	15000	4	4	1/1/2–8
5	30000	5	3	1–2/1–2/2–8 plus hug on roll of 20 with either paw (2–12)
6	60000	6	3	1–2/1–2/2–8 plus hug on 19–20 (2–12)
7	120000	7	2	1–3/1–3/2–8 plus hug on 18–20 (2–12)
8	200000	7+3	2	1–3/1–3/2–8 plus hug on 18–20 (2–16)

In human form the werebear has one d4 of hit points per level. The bear may return to human form at any non-stressful juncture. It will automatically turn from human to animal form in any stressful situation, that is, when faced with any monster, trap, person, or place which may be dangerous and which the player is uncertain he can conquer or solve. As a human the werebear may wear only loose coverings which will not hinder his transformation to werebear – no armour under any circumstances. Transformation requires one round without other activity.

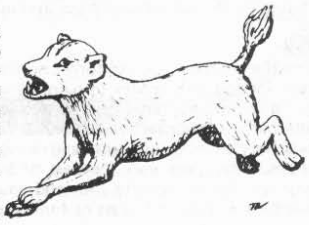
Werebears use no magic items, even in human form, and have no followers. They may not become barons. Referees may wish to give the were character the sense of smell or hearing, of the creature type.

A player character werebear *cannot* summon 1–6 brown bears. Werebears save as fighters of the same level.

Referees must remember that werebears are *chaotic* good and should be appropriately unpredictable.

BLINK DOGS

A player may be a blink dog *pack*. There are no ability rolls or requirements in this case. He begins as a single dog, advancing in experience until he gains full powers. Then he adds full size dogs, to a maximum of 16 for the pack. The entire pack counts as *one* person for experience purposes. Blink dogs cannot use magic and cannot be resurrected. They have no followers and may not become barons or build castles or other strongholds.



When confronted with a displacer beast blink dogs are berserk (+1 hit probability +1 damage, and *must* attack) until one dog is killed or two are more than 50% wounded. Berserkergang may end any time thereafter. (If there is only one dog it may cease berserkergang as soon as it is wounded).

Blink dogs must roll to blink, and roll for position, just as the monster blink dog does, except when the entire pack blinks out. Maximum blink distance is 12" (120 feet underground), and a player blink dog may only blink to a place he has seen before "in person" – pictures, descriptions, and sight by magical means are insufficient.

A maximum of one additional dog may be "earned" per day. Dogs are not added to the pack until an entire adventure ends. Each dog is added only after the full number of experience points necessary has been accumulated.

	First Dog	
Experience Points	Hit Dice	Attack
000	1	1–4
1500	2	1–4
2500	3	1–6
3500	4	1–6

Second to fourth dogs: 3000 e.p. each
Fifth to eighth dogs: 6000 e.p. each
Ninth to twelfth dogs: 10000 e.p. each
Thirteenth to sixteenth: 20000 e.p. each

The numbers of dogs refer to the number of dogs currently in the pack, not the total number earned. If a total of seven dogs have been earned, but four have died, the next dog is number four and requires 3000 experience points.

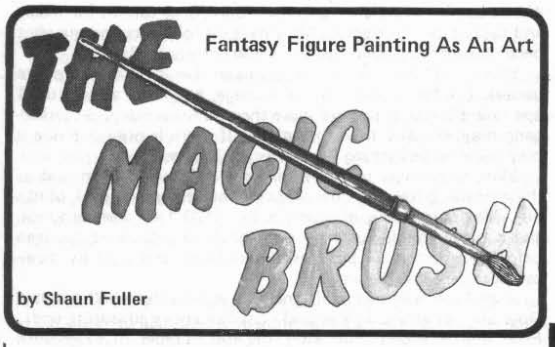
STONE GIANT

A stone giant saves as a fighter of the same level. He cannot be a baron or have followers but he may build a castle or (more likely) cave stronghold. Stone giants use no magic.

Any giant may be used as a player character. I have illustrated stone giants here because, as neutrals, they are potentially acceptable to most parties of adventurers.

Level	Experience Points	Hit Dice	Armour Class	Height in feet	Weapon Attack	Rock-Throwing Attack	Rock-Catch Chance
1	000	1	7	6	1–6	None	0%
2	2000	2	6	7	1–8	1–6	10%
3	4000	3	6	8	1–8	2–12	20%
4	8000	4	6	9	2–12	2–12	30%
5	18000	5	5	10	2–12	3–18	40%
6	35000	6	5	10½	3–12	3–18	50%
7	70000	7	5	11	3–12	3–24	60%
8	100000	8	4	11½	3–18	3–24	70%
9	150000	9	4	12	3–18	3–30	80%
10	200000	9+1–3	4	12	3–18	3–30	90%

	Size of rock	
Damage	Diameter–Inches	Weight–Pounds
1–6	4	8
2–12	5	10
3–18	6	12
3–24	7	15
3–30	8	19



Fantasy Figure Painting As An Art

by Shaun Fuller

Part 1: Paints and Equipment

Before I get up on the soap box, I'd like to make it clear that anything I say in this article should be treated as purely advisory. This is because figure painting should be regarded as an art rather than a craft. Any form of figure painting has its limitations, but fantasy is free from some of the restrictions that are imposed on the military figure painters.

The terms by which you judge the merit of your own creations are your own, for not only is the fantasy painter able to employ any style or effect that his imagination can conceive and his hand execute, he is also no longer subject to that mania for detail and historical accuracy that sends the military modeller groping madly through the reference books in order to discover the exact colour of an embroidered grenade on a private's backpack of the Prussian Landwehr at 2pm on the 3rd August, 1814! Rather the painter of fantasy figures seeks his inspiration where he will and treats it as inspiration and not a command. No person or company in this field can dictate colours or dimensions to the artist. They would, at best, be wasting their time and at worst eroding the creativity of those new to the art.

Already there is a great variety in style to be seen. This diversity is shared by the figures themselves. The American *Archive* range, for instance, is chunky and yet is so inspired in design that I regard them as the best figure range available with the possible exception of the very promising new *Citadel* range. Other people would give the crown to the delicate texture of the *Ral Partha* miniatures. The more fantastic a creature, the greater is the designer's latitude. There are perhaps three reasons for the variety and quality of the figures on the market today. The first we have just mentioned. The second lies in the nature of fantasy games, and *Dungeons & Dragons* in particular. In these games there is a very close identification with the figure of the character one is playing. Each of these figures becomes an entity in its own right, rather than an anonymous blob in the serried ranks of the world domination league. The good designer makes real people and creatures, monstrous or fair, putting terror into the grotesque, and strength into the arm of the brave. The third reason is the people. Games such as *D&D* attract those with imagination and creativity. It is only natural that this is reflected in the art as well as the literature.

Having completed this soapbox oratorio, I'll begin the article and hope that it will be of some use to the newcomer in this field. If you have heard much of what I have to say before, I beg your indulgence, but I still hope that you may benefit.

Painting in 25 mm

First of all it must be remembered that a six foot man is only 25 mm. in height and there is correspondingly less depth in the relief. This is important in regard to the effects of light and shade. If the colours are simply painted on, it doesn't really work. The figure will look flat and doll-like. There will be no character – just colour. Therefore we have to compensate by exaggeration. The way to do this is to make those areas which will be in shade much darker, and those features which stand out – the highlights – much brighter. Not only does the end result look far more realistic, but the figure ceases to be a mere, coloured playing piece and becomes a work of art. The features of the best figures are already quite prominent. The object of the artist is to bring these out to the best advantage. Not only must parts be made lighter or darker, but it is also necessary to bring them out in outline for clear definition. The brush is a tool that can be used to bring out the flow of a wizard's robe, the glint of barbarian mail or the rough and revolting skin of a troll. The style is your own, but as a guide line exaggerate everything and you can't go wrong.

The Paint

I shall not give the subject a lengthy treatment here as each medium really deserves a separate article. The method of painting used to depend on whether the figures were for use or show. This is no longer the case.

White Undercoat Spray:
If you're using water soluble paints this is absolutely mandatory and should really be used as a key for oil and spirit based paints too. Not only does it bring out the colours, it also acts as protection from the dreaded lead rot. Although some people like pale green, I have found that matt white works best. *Humbrol, U-Spray,* and *Hobby Paints* are all quite suitable. Ordinary matt white paint can be used, but the advantages of a spray finish are considerable.

Enamels:
Generally speaking these are readily available and are the simplest to use. They are also cheap and dry fast. They are not to be underrated on this account as, if mixed properly, they present a very practical medium and can produce excellent results, even in the most specialised applications. Ideally, they should be used in combination with more esoteric paints as highlighting agents. The chief disadvantage of enamels lies in their tendency to dull when mixed – so try to get a wide range of colours.

The most common makes are *Humbrol* and *Airfix.* Of the former, it is their range of *Authentic* colours that are of the most obvious benefit to the figure painter. Apart from some of the *Railway* and *Aircraft* colours, they are a nice flat matt. They give the best possible covering power when judiciously thinned, and have a fine smooth consistency. Their ordinary range of matts is rather too thick for fine figure work but the gloss pots can be most useful. *Humbrol* also do a rather convenient range of matt sprays including a matt white which is excellent for undercoating.

Airfix are more common in the toyshops but tend to have a rather chalky consistency and are glutinous in comparison. However, the matt white makes a first class base undercoat for water soluble paints by virtue of these very qualities.

Neither of the two brands above are suitable for fine airbrush work, both having a tendency to clog. The paint for this is *Hales' Pactra.* It is of an entirely different consistency being more transparent in application and flexible when dry. Best of all, it is ultra fine and does not clog airbrushes. *Badger,* one of the airbrush manufacturers, recommends it.

For thinners use white spirit which is cheaper than turps, but keep it out of the paint pot whatever happens. Enamels should be stored in a cool place and used in a cool room.

Oils:
For the moment you can forget normal artists' oil colours. They take far too long to dry to paint 25 mm. figures, unless you are going in for a competition at two weeks a figure. There is an alternative. A range by *Windsor & Newton* called *Alkyd* has a relatively short drying time and is available from most good art shops. This gives you the best of both worlds. The range of colours in these is quite wide and you won't find yourself using much. These are still a paint for the expert, but their blending

and transparent qualities are extremely attractive. The range of techniques and uses for oils are far too varied for the present article but — briefly — thin with turps for a matt effect and linseed oil for gloss. When thin they are transparent (I have used thinned oils very successfully for shading enamels; and for subtle blending on the figure itself they are unbeatable).

The only criticism that one can level at oils in general is that some types tend towards lumpy pigmentation and that even the experts when blending cannot avoid what is for 25 mm a very rough texture.

Acrylics:
Like oils these really rate longer treatment so a brief note will have to suffice here.

Many modellers use acrylics exclusively and most of the artists I know like them. They are extremely flexible in use and are water soluable. Their brilliance makes them *THE* paints for colour highlighting over enamels and very bright effects. On the adverse side they can be tricky in use and tend to be rather too awkward for general application so experience is an advantage here.

Poster Paints:
Water soluble poster paints aren't really of much use to the miniatures' artist; they tend to be too thick with coarse pigmentation and a colourless medium. Even so I heartily recommend the fluorescent colours by *Rowney.* These are fine pigment acryllic type compounds, and are, as far as I know, the widest range of fluorescent colours available. They are ideal for torches, light sabres, and monstrous eyes, as well as highlighting applications.

Oil based poster colours are a classic modellers' paint. They are only obtainable from specialist model shops, and are ideal for clothing and tougher than the ubiquitous *Humbrol,* although they tend to be rather thick and come expensive.

Inks:
Artists' inks are indispendable to many of my special effects, for they are really the only truly transparent colours available, exceeding anything else in this respect. Properly used inks can be truly amazing but it does take experience to master the many possible effects. The best idea is to practice and experiment to see what effects you can achieve.

Designers' Goache:
Very good for horses, leather, and clothes with fine washes, but I don't use it widely because thinned down oils or enamels are as effective without the disadvantages attending a water soluble paint.

Varnish

Available from *Hinchliffe Models Ltd* in a spray can is a matt varnish which actually works. The wise painter will first cover his painted figure with a stronger and more transparent gloss polyurethene varnish and then give it a thin spray of the matt varnish. This gives a good matt effect and is preferable because a thick layer of the spray does tend to dull and yellow the colour.

When using varnish it is possible to employ the thinnest washes and softest paints without fear of their rubbing off. I also recommend bases if the figures are to be used in gaming.

The Brush

There's only one kind of brush for miniatures' work — fine sable artists' water-colour brushes. Even for covering large areas, they give significantly better results. Obviously the choice of makes is subject to local availability. *Rowney* and or *Windsor & Newton* are just the job. Japanese nylon brushes may be cheap and durable but they really aren't good enough. Whatever you do, don't waste your money on the so-called modellers' brushes that are marketed by a very well known paint firm. Frankly, I'd rather paint with a matchstick.

Sable brushes cost money, but if you think of them in terms of figures not ruined by bodged paint jobs, they don't seem so expensive after all. When buying, go for a variety of sizes. The really small brushes (00, 000) don't carry much paint at a time, whilst a 0 or a 1 will carry plenty. Remember it is not the nominal size of the brush that matters so much as the size of the point on the tip. If you can only afford one brush go for a good quality size 1 or 2. The better the tools the better the work (I use size 1 for just about everything). When you've chosen the size you want check the point by moistening the end and by all means have a chat with the assistant.

As I've just said the results you achieve depend on the class of your brush and a good brush will have all of the following qualities:

1: A fine tip that will deliver a very precise amount of paint exactly where it's wanted. Again you don't need an ultra small brush to do this.

2: Long, neatly bound hairs; a brush with scraggy bristles poking out in all directions is going to make a nasty mess of your tenth level Paladin. Keep it for dry brushing chain mail — as will be described in the concluding part of the article, next issue.

3: Newness. When your faithful brush has become worn or splayed out from use give the poor thing an honourable retirement. You can afford to be fussy because a bad brush can ruin a lot of figures and often the artist thinks that it's his painting that's doing it.

Brush Care

1: ALWAYS, ALWAYS, ALWAYS clean your brush with thinners between colours and with soap and water after use. If you leave paint to dry on the brush it forms a deposit on the root that causes splaying and will probably end up putting little particles of dried paint in the mixture which will give your masterpiece the subtle texture of a bomb site. Acrylics are notorious for clogging and are next to impossible to get out when dried.

2: Never leave your brushes in the thinners bottle unless you like painting sideways.

3: Keep two jars of thinners, one dirty and one clean. The reason should be obvious.

4: When painting never push the brush forwards. Always draw it across the figure trailing the hairs so that the paint flows from the root to the tip. This needs a very light touch when painting into cracks. If you paint the wrong way the root will become irreversably gunged, and you shouldn't even have paint that far up the brush anyway.

Preparation

As far as this article goes I shall assume that you are using *Humbrol* authentics or something similar. Whether you are blending your colours or using them straight, you are going to need a palatte of some sort. The best job for this is a piece of clean polythene as in plastic bags. You can get a wax paper tear off palette but these tend to disintergrate and are utterly useless for water based paints. You are also going to need a roll of kitchen paper for wiping the brushes and for cleaning up paint spills. Use a key or a screwdriver to lever the lids off the paint Finally, try and work in a dust free room with plenty of light and without interruption.

Next issue, in the concluding part of the article, I will deal with the actual painting of figures, detailing step by step guidelines.

THE SABLE ROSE AFFAIR

By Bob McWilliams

A short *Traveller* scenario, easily adaptable for use with *Snapshot* or other of rules.

Notes for the Referee

The action takes place in the same Imperial Subsector as is used in *The Kinunir (Traveller Adventure 1)*, the general course of events outlined in that volume.

All the information which is essential to play the scenario is presented other than that already in *Characters* and less so *Animal Encounters* (Supplements 1 and 2) may prove useful.

NB: The information provided is divided into *Modules*; the referee should, of course, study all the himself with the situation and likely course of play. It should then be decided which of two versions will

A): One group of players as the Imperial Security Task Force, and another as the club personnel;

B): One only group of players as the Task Force, with the Referee moderating all other characters.

The following *Modules* are available to players as starting information:

Task Force players (both versions): *Modules 1, 2, 3, 4, 5, 6, 7.*

Club players (version A only): *Modules 1, 4, 5, 6, 8, 9, 10.*

The referee should photocopy the appropriate *Modules* and hand them to the players.

MODULE 1: Introduction

Over the last two or three years, the number of space 'accidents' has risen sharply in the Efate— Boughene— Roup region of the Regina subsector. The increase has been mainly among contract and charter freight vessels and tramp traders. Many of the vessels have never been found, and the only other factors linking these losses (disregarding vessels whose misfortunes were easily explained) are that all contained high-technology goods amongst their cargoes, and that no two losses occurred in the same four week period. All this has pointed to some form of criminal activity, and after a long and painstaking investigation the full story has been pieced together and put before the Subsector Governor, together with proposals for a solution.

MODULE 2: Task Force and Mission Background

The briefing is conducted by Raoul Mentieth, Head of the Imperial Galactic Survey's Planetary Rescue Systems Inspectorate, Regina Subsector, and by various specialist officers in a nondescript underground room somewhere on Regina (0310). The PRSI, apart from being a legitimate branch of the IGS responsible for inspecting and making recommendations on measures taken by planetary governments to find and aid survivors of crash landings, is the 'cover' for an operational force which takes on all manner of awkward jobs the Imperium would rather not advertise.

Mentieth commences the briefing by describing the disappearance of the freighters, of the Imperium's suspicions and the subsequent investigations. He then presents their conclusions:

"We are now convinced beyond doubt that these crimes originate on the planet Alell. As you may know, the government there is particularly repressive — export of weapons is forbidden, as is the carrying of any weapon in public. All weapons and high-technology equipment imports are strictly controlled — all end up with government agencies. We knew that the cargoes of the victim ships arrive on Alell, and at first suspected that their destination was some sort of revolutionary organisation. However we now have proof that these items are ending up in government hands, and that they are giving covert protection to the operation, the organiser of this piracy receiving as payment any cargo not wanted by the government.

We therefore have three objectives to this mission. The first, obviously, is to stop any further piracy ocurring. The sec to operate in such a way that the government of Alell wil no doubt that we know of their involvement, and that w apply more direct methods in any further event of this n That whole region of the Subsector is politically unstable believe that the crews of the stolen vessels are still alive in hands, and as part of our price for maintaining the quid pro we will be demanding their release.

So, we have constructed an outline of the mission you a carry out. As usual, it will be your own responsibility to de detailed methods and your requirements as regards equipm This outline is now being passed round; please feel free to questions."

MODULE 3: Task Force Characters and Restrictions

The Task Force detailed to undertake the *Sable Rose* operation is a standard PRSI undercover suppression force. Organised as a loose version of the Marine squad, it consists of ten men (and/or women, in other teams), with a Force Leader and three teams of three, each of a Team Leader and two assistants. The force is flexibly trained and relies as much on each man's knowledge of the scope and limitations of the other members of the force as on operational doctrine. It could, for example, operate just as effec teams of eight and two men respectively. d in command, but any t of

Recruits to the force are drawn from the Army or Marines (since the 'official' PRSI is essentially a ground rather than space inspectorate).

Characters are generally well-experienced and of good physique, and are often discharged on some suitable pretext prior to official retirement age. They thereupon receive four year's intensive training in commando, intelligence and specialist subjects, as well as learning their 'cover' jobs.

The following character descriptions have been laid out in a standard format, including most of the information normally given in a Service Resume (see *Book 4 Mercenary*):

Name — *UPP* — *Age — Terms in Military Service— Morale*

Position in Task Force — *Specialist Duties*

Service, Arm and Final Rank — *Awards and Decorations*

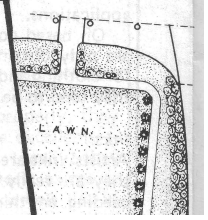
Special Assignments (not including agent training)

'TAS' after the Morale rating indicates a member of the *Traveller's Aid Society*. Due to the comparatively large number of skills possessed by each character, these have been tabulated at the end of the character descriptions.

CHARACTER SKILLS TABLE

Character Number

7 8 9 10



operat... tively split into two teams ... The first Team Leader is 'officially' second in ... Team Leader could take over as Force Leader in the event of casualties.

1. *DUNCAN TAKEI* — *A67ECA* — *34-03-11-TAS*
   Force Leader — *None*
   Marine Infantry, Force Cmdr. — *1 PH, 1 MCUF, 2 CSR, 2CCR*
   OCS, Command Coll x2

2. *FORDSON COLE* — *9868C6* — *38-04-10-TAS*
   1st Team Leader — *Recon, Interrogation, Computers*
   Marine Infantry, 1st Lt. — *2 PH, 2 MCUF, 3 CSR, 3 CCR*
   Interlligence Sch x3, Staff, Command Colls, Commando Sch.

3. *SAMSON MILLETT* — *75B677* — *34-03-09*
   1st Team Member — *Weapons, Mechanics*
   Army Infantry, 2nd Lt. — *1 PH, 2 MCUF, 3 CSR, 1 CCR*
   Intelligence Sch. OCS.

4. *GALETTAH R'HAL* — *CA8976* — *26-01-05*
   1st Team Member — *Grav Vehicles*
   Army Cavalry, L/sgt. — *1 CSR*
   None

5. *ANTIGONIUS FLETCHER* — *A769B7* — *30-02-10*
   2nd Team Leader — *Hand Weapon Combat, Forgery, Bribery*
   Army Cavalry, Major. — *1 PH, 1 MUCF, 4 CSR, 4 CCR*
   Intelligence and Commando Schs.

6. *GERARD MONTJOIE* — *56A765* — *42-05-21*
   2nd Team Member — *Demolitions*
   Army Infantry and Commandos, Sgt. Maj. — *1 PH, 5 MUCF, 10 CSR*
   X-Training Cavalry, Commando Sch.

7. *YAROSLAV KAZAN* — *83BBD7* — *34-03-06*
   2nd Team Member — *Electronics*
   Army Support, Corporal — *1 PH, 2 CSR*
   Protected Forces, Commando Sch.

8. *DICCON MAGRITTE* — *5C7797* — *34-03-07*
   3rd Team Leader — *Weapons, Combat Engineering*
   Army Infantry and Commandos, Capt. — *1 SEH, 2 CSR, 2 CCR*
   X-Training Cavalry, Protected Forces, OCS, Commando Sch, Staff Coll x2.

9. *STANES DRUHEV* — *A57689* — *34-03-10*
   3rd Team Member — *Heavy Weapons, Medical*
   Marine Infantry and Cavalry, Ldg. Sgt. — *1 PH, 3 MUCF, 3 CSR*
   X-Training Cavalry, Commando Sch.

10. *ARCHIE JORDAN* — *879C78* — *26-01-09*
    3rd Team Member — *None*
    Marine Infantry, L/Cpl. — *1 PH, 2 MCUF, 2 CSR*
    None

Skill	1	2	3	4	5	6	7	8	9	10
Brawling	1	1	1		2	2	1	2	2	
Blades								1		
Foil	2				2		2		1	1
Sword			1							
Bayonet								2	1	
Guns			1		2		1	2		
Auto Weapons			3	1					2	
Combat Rifles			1							1
Energy Weapons	2					2				1
Laser Weapons					1	2				
Pistols		2								
Zero G Weapons	1	1								
Heavy Weapons									2	
Auto Cannon									2	
LAG				2			1			1
RAM Gren Lohr								2		
VRF Gauss			2			1		1	1	
Admin	1				1	2	1			
Battle Dress			1					1	2	
Bribery								1		
Combat Engineering		1	3				2			1
Computer			1	1	1	1	1	2	1	1
Demolitions		1	1			2	1			
Electronics		1	1	1					1	
Forgery		1						1		
Forward Obs								2	1	
Gambling		2		1	1	1	1	1	1	
Instruction		1	2		1	1		1	1	
Interrogation		2	1			1	1		1	
Leader				2	1	1		1		2
Mechanical							1		2	1
Medical		2	3	1	1	1	2			
Recon		1	1					1		1
Recruiting			2			1		1		1
Streetwise							1			
Survival		2				1	1	2	2	
Tactics		1	2	1			1			
Vacc Suit			1		2					1
Grav Vehicle						1				1
Track Vehicle						1		1		
Wheel Vehicle								1	1	1
Zero G Combat		1	2							

Notes on Skills Table

1. In this scenario, Brawling skill encompasses both the usual Hands, Club *and* Dagger and Blade weapons.
2. Players may (after studying the Character UPP's) re-assign the given Blade Weapons skills within the class, not exceeding the total number of skill levels given. Skills may be re-assigned to Foil, Sword, Cutlass, Broadsword or Bayonet *only* (Example: character 7 could change Sword-2 to Broadsword-1 and Bayonet-1).
3. All skills acquired by characters in the course of their service careers and agency training have been given. This does not of course mean they will all be useful in this scenario.

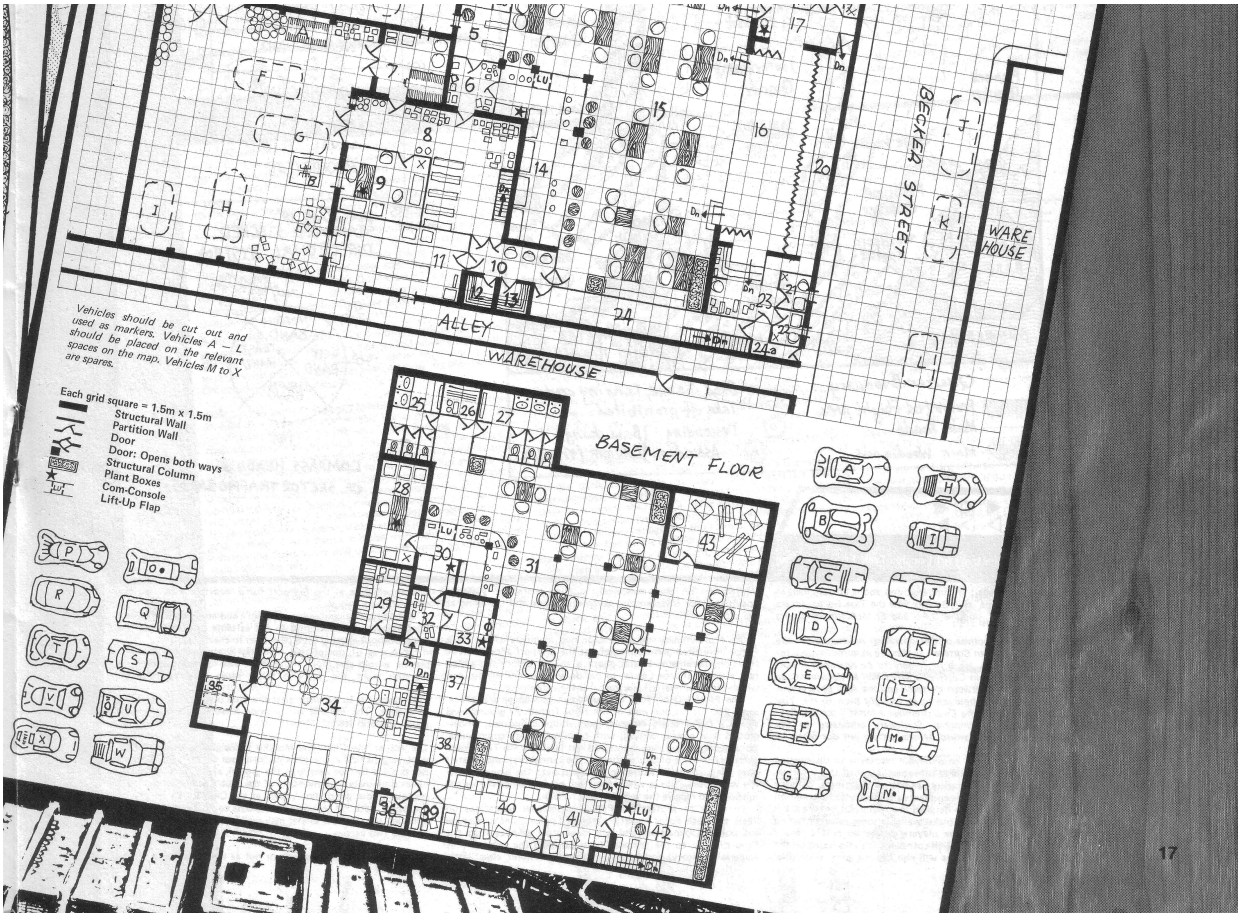
Equipment Choice and Restrictions

Players may freely choose any weapons, armour or items of equipment that they can physically carry, though careful attention should be paid to the encumbrance rules. It is important to remember that the Law Level prohibits the carrying of any weapon in public, and players will need to exhibit ingenuity in concealing them. Some items are obviously ruled out — it is a little difficult to pass as a nonchalant civilian wearing Battle Dress with Fusion Gun attached. Remember the first rule of undercover operations — look and act as if you belong to the area in question. It may be assumed that the PRSI 'backroom boys' on Alell are capable of producing high quality disguises for equipment.

One area in which players are restricted is vehicles: Available for the Task Force's use, at the PRSI warehouse, are the following vehicles: Air/rafts — two normal air/rafts and one police patrol model in police colours; Ground cars — two four-seaters and one two-seater, and one van.

Any or all may be used.

All except the van have been 'souped-up'. Additionally available is Air/raft A parked outside the Longshoreman's Hostel. All vehicles have been fitted with one fixed forward-firing weapon mount (choice of LAG, Auto-cannon or VRF Gauss) and one rearward-firing RAM Grenade Auto-launcher, except the van which has the rear RAM Grenade only. All weapons are suitably disguised into the bodywork, and no additional weapons may be fitted.


BECKER STREET
WARE HOUSE
ALLEY
WAREHOUSE
BASEMENT FLOOR
Vehicles should be cut out and used as markers. Vehicles A – L should be placed on the relevant spaces on the map. Vehicles M to X are spares.
Each grid square = 1.5m x 1.5m
Structural Wall
Partition Wall
Door
Door: Opens both ways
Structural Column
Plant Boxes
Com-Console
Lift-Up Flap

MODULE 4: Alell: General Information

ALELL/Regina 0106 — B/467899 —A—None—Rich—None
R=2000mi G=0.66G M=0.287SStandard K=1.32Standard
Gravitic Bands: 0.25G=325Omi 0.50G=2298mi
Safe Jump Distance=400000mi

General Physical Description

Alell is a pleasant world superficially similar to the Terran Standard type except for the relatively small size and low gravity. It's landmasses are concentrated in the equatorial band and southern hemisphere in three large and numerous small islands. The population is spread throughout the land area, except for the few islands in the north, which are subject to perturbations in orbit. There are six cities of over 1 million population; the planet as a whole has about 65% urban dwellers. Flora and fauna are mainly harmless and unlikely to worry anyone taking normal travel precautions.

Visitor Data

(X REF FILE: ALELL/Regina — Flora/Fauna)

(X REF FILE: ALELL/Regina — Approach Procedures

Navigational Hazards: Alell has two small moons and no other adjacent celestial bodies. Approach Procedures should be consulted for artificial satellite orbits and restricted areas, periodic comets, etc. Alell is the second planet out from the sun. The main navigational problem is posed by perturbations in the planet's orbit, and reference to orbit tables is essential to an economic approach.

Customs and Excise: All visitors must report to either of the two orbital stations prior to landing, failure to report constitutes an unlawful planetfall. All weapons, items of Tech 9 or higher, and all gems and crystals are illegal imports unless declared and subsequently licensed by the Alell government. The authorities will normally issue a temporary license for ships and permanent fixtures thereof.

Transportation: Regular weekly frequency service to Efate (0105) and Uakye (0205), together with many contract and charter vessels. Less frequent departures for Whanga (0206). No direct route exists to Knorbes (0207) or Roup (0407), but occasional tramps or charters might be found to these destinations.

Port Facilities: The two orbital stations are at opposition in the same orbit (equatorial). Both are standard Imperium designs (Type JL-5a) capable of docking directly to the station any vessel of 1000 tons or less. Extending booms can cater for larger vessels. In all cases standard Imperium locking and electronic connectors are required. All usual planetary transfer services are available.

The starport is of standard type B, and is located 850mi S of the Equator on the main island, on the outskirts of the capital city Naness. Good quality maintenance and repair facilities are available for ships and equipment of Tech 10 and below. Emergency repairs only are available through government agencies for higher Tech levels.

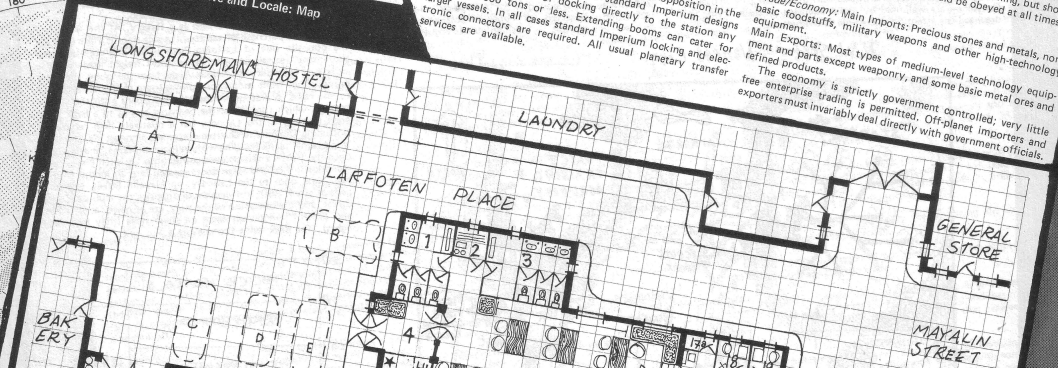
Politics and Mores: Alell is amongst the common category of communistic worlds. Government is carried out by a bureaucracy dedicated to the greater good; private enterprise and personal advancement is discouraged. The average citizen is shy of strangers, if not brusque, only relaxing when not in a public place. Conversation with strangers is generally limited to short answers to a request for directions. The police forces (of which there are many different levels) are more forthcoming, but should be approached respectfully, and should be obeyed at all times at the risk of incarceration.

Trade/Economy: Main Imports: Precious stones and metals, non-basic foodstuffs, military weapons and other high-technology equipment.

Main Exports: Most types of medium-level technology equipment and parts except weaponry, and some basic metal ores and refined products.

The economy is strictly government controlled; very little free enterprise trading is permitted. Off-planet importers and exporters must invariably deal directly with government officials.

MODULE 5: Objective and Locale: Map



MODULE 6: Objective and Locale: Description

The Journeymans' Quarter

The Journeymans' Quarter of Naness — capital city of Alell — serves three requirements of a city possessing a starport. Firstly, it provides the transient workforce associated with any starport, and offworld visitors of all but the highest social standing, with accomodation. Secondly, it houses the primary stages of import distribution and export goods collection conveniently close to the starport terminal facilities. Thirdly, it contains the lower end of the Naness entertainments industry, including all the off-world temptations so frowned upon by Alellian morality and yet so alluring to Alellian curiosity.

It is in other words an archetypal low-rent district, and as such does not represent the pinnacle of urban environment. For this the visitor is led carefully away to see the Great Hall of Supreme Justice, the Place of Peace Cultural Centre, the Reformed Morganatic Cathedral, or the Water Palace, built under the old Royalists but still used by the ruling dignitaries.

Warehousing, subsistence-level hostels and apartments, and associated establishments — corner food bars, clubs, general stores — all jostle for a place; all present a rather run-down appearance. Most buildings are over a century old (Alell is quite kind to man-made structures), but some rebuilding has interrupted the original street plan.

Offworlders receive grudging acceptance in the Quarter, and short shrift outside of it (unless of the nobility or a trading magnate). Almost anything authorised for general sale (and a few things that aren't) can be bought here. Thus the streets — though nowhere near as crowded as, for example, the Artisan's Quarter — are well-used by native Alellians generally trying to draw as little attention as possible to themselves.

Traffic Regulations

In common with most of the more advanced worlds, a three-dimensional traffic system is operated. Ground cars, and other vehicles in ground mode, drive on the right. Air vehicles fly in a stacked directional system. As Naness and the starport are both on the coastal plain, there are standard altitude bands (also used over sea), but elsewhere on the planet, inland, a ground-following altitude system is employed. Changes of direction sector, and transition from ground to air and vice-versa, must be made in a directly vertical mode — penalties for oblique transfers (and indeed traffic infringements generally) are severe. Various visual and radar signals inform other fliers of vehicles changing bands.

Vehicles may not overfly a number of locations (such as the starport field area), but there are few of these in the city itself. In some particularly intensively-used corridors, specific ascending and descending columns of airspace are designated and in these corridors it is illegal to land/takeoff or change bands outside of the column.

The standard stacked directional system is:

0-79m	Level flight is prohibited (the tallest buildings in Naness are approx 72m high).
80-99m	This band is reserved for emergency vehicles only — civilian level flight is prohibited.
100-149m	Southbound sector traffic band.
150-199m	Westbound sector traffic band.
200-249m	Eastbound sector traffic band.
250-299m	Northbound sector traffic band.
300-349m	Reserved for Police patrols and emergency services — civilian level flight prohibited.
350m plus	Above this level are various military and inter-continental bands, as well as a duplicate set of directional bands for use when weather conditions require them.

Each of the four directional bands covers a 90° arc — that for the Northbound sector being 315° through 0° (true north) to 45°, for example. It is considered very bad flying manners to set a course very close (ie. within one or two degrees) to the sector divisions. If such a direction is required it is usual to follow a dogleg course, making one change of heading and band transfer.

The higher degree course has right of way within sectors (courses west of north in the Northbound sector are usually referred to in minus degrees), thus superior traffic is from the left — i.e. in accord with ground traffic priorities.

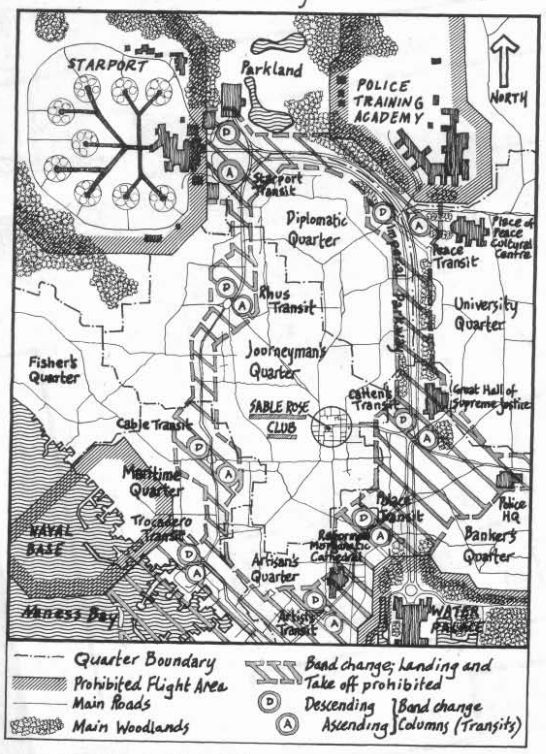
Immediate Environs

The *Sable Rose* club is a detached building, occupying a corner position on Becker Street and Larfoten Place. Becker Street leads toward the Artisans' Quarter, whilst to the east, Mayalin St. runs into the heart of the Bankers' Quarter and joins the Imperial Parkway (built along with the starport in the Royalist era by the Imperium, to provide a grand entry to the Water Palace). Larfoten Place runs west, deeper into the Journeymans' Quarter.

Some 120 years old, the club was originally a lapidary's workshop and emporium. It has been a club for the last 58 years, the present owner taking it over six years ago.

Adjacent to the club's yard is a Bakery. At the front is a shop for the purchase of wares — the side door is a fire exit. On the opposite side of Larfoten Place is the insalubrious Longshoremans' Hostel, occupied by starport freight loaders and a variety of unsavoury characters. Apart from the lobby, the other ground floor front rooms are a dining room to the left and a bar to the right. A side door from the bar opens onto the vehicle passage, which runs under the bedroom stories to a back yard. Next door to it, the Laundry has a relatively high reputation (including Diplomatic Quarter customers amongst it's clientele). It is a rather blank building with toplight windows, and fire exits onto the Hostel's vehicle passage and onto Larfoten Place, and a reception office and large doors leading into an indoor loading bay. Next door to the Laundry, on Mayalin Street, is a small general store. Both the warehouse opposite the club on Becker Street, and the one south of the alley, are of newer construction and present windowless faces on these sides (they have roof-lights). The door onto the alley is a fire exit.

N.W. Sector, Naness City. 1 km.



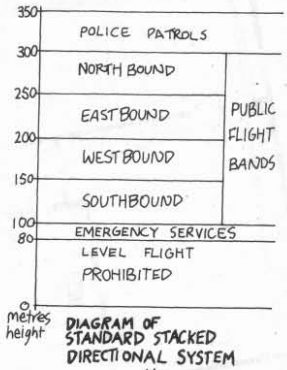
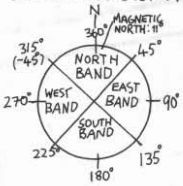


DIAGRAM OF STANDARD STACKED DIRECTIONAL SYSTEM



COMPASS HEADINGS OF SECTOR TRAFFIC BANDS

MODULE 7: Objective and Locale: Task Force Briefing

The scene is once again an underground room as described in *Module 2*, a short time later. By this time the Task Force players should have studied *Modules 3,4,5 and 6*. Mentieth continues with the briefing:

'The physical objectives of this operation are twofold — the Club owner, one Jurgen Cotterell, is also the man responsible for organising this piracy. He is preferably to be captured; if not, eliminated. Secondly, in Cotterell's office will be documents relating to transactions between Cotterell and the Alell government in pirated cargo, and these are to be brought back to me. You will also leave within the Club premises a letter from the Sub-sector Governor on Imperial Stationary addressed to the Alellian Minister of Outworld Affairs, setting out our terms.'

The PRSI have devoted considerable resources to discovering details of the Club layout and operation. Most of this information has been gained by agents posing as customers, delivery drivers and so on. *Module 5* represents a summary of information gathered on the layout; no detailed room descriptions are available, but the Referee is to make available some information on the 'public' rooms, and the players should be able to make reasonable assumptions as to the other room's uses based on the furniture layout. The Referee will also provide some additional information on club personnel, building protection systems, possible police intervention, communications and gambling at the club.

As a preliminary move, one or two members of the Task Force have been given cover jobs at the Starport and rooms at the Longshoremans' Hostel about a month before the actual raid attempt (Force Leader to decide whether one or two and which team member(s)). *Air/raft A* is their transport.

The PRSI HQ on Alell is a run-down warehouse and office some 200 metres due west of the Rhus Transit. At ground level this is a rather seedy import/export shipping business. Underground it is almost clinical, with high technology communications, workshops, firing ranges and rest facilities. All Task Force members (except of course those at the Longshoremans' Hostel) have adequate cover stories to get them onto the planet and to the warehouse. This is where they will equip themselves for the mission, and receive the vehicles they require.

In order to protect the PRSI's undercover operations on Alell, the Task Force must take standard precautions to disguise the point of departure, and will make their getaway from the Club directly to the Starport (thus claiming the sanctuary of Imperial territory) and board an Imperial Kinunir class Battle Cruiser which is at the Starport for a 'courtesy visit', for the return trip to Regina.

In addition to concealing weaponry and equipment, the Task Force players must attempt to get as close as possible to the target without alerting Club personnel to their purpose.

This area of operational planning is obviously one which players should give much thought to. The following conditions for the night the scenario takes place may be relevant:

The attempt is to be made after the Club opens for the evening, after dusk. The Referee will provide weather details when the actual scenario starts.

The act at the Club, the Markku Beowight Synthesiser Trio, is playing its first ever night's performance on Alell (the Referee can provide further details of the group), and a party of foreign junior diplomats — all members of the Club's gambling section — are taking four guests not known at the Club for an evening on the tables. Both the group and the guests could be impersonated, although the Club personnel may well be particularly suspicious of these two parties.

This information may be used or not as the Task Force players wish.

MODULE 8: Club Detail Description

General

Club Yard/Parking Area: This is a dirty, rubbish-strewn area faced on the W. by the blank-walled Bakery, and on the N. and S. by 1.8m high brick walls with pillars. In the N. wall is a pair of 1.8m high lockable gates. Various piles of empty crates, barrels and debris are scattered about; item A is a large liquid fuel tank (inflammable), whilst B is the Cellar hatch referred to in *Room 35*. H is a souped-up air/raft — the Club owner's personal transport, F,G and I are all Ground Cars; G is owned by the Club Manager, F is the Lounge Bar steward's small van, and I is a small two-seater owned by the reception clerk.

Vehicles Outside the Premises: Air/raft A has been regularly parked outside the Longshoreman's Hostel over the past month or so. Air/raft B and Ground Cars C,D and E are all customer's vehicles. Ground Car K belongs to the club's Stage Manager/M.C., whilst Ground Cars J and L are often parked in Becker St.

Room Descriptions: Ground Floor

1. *Male Toilets:* Consists of urinal against E. wall, two sinks and dryer against W. wall, and three W.C. cubicles (bolting from inside). Windows high up and translucent.

2. *Cleaner's Store:* Shelves containing cleaning and indoor plant maintenance equipment, with hydrostatic cleaners under. The door is normally locked; window translucent.

3. *Female Toilets:* Three sinks against N. wall, two dryers against W. wall, and a mirror on the E. wall N. of window. Three W.C. cubicles (bolting from inside). Windows high up and translucent.

4. *Foyer:* Double plexiglass swinging doors open onto street and main lounge. Plant container next to window. *4* and *5* are the same room, divided by a counter with a lift-up flap. Both sets of double doors are lockable.

5. *Reception/Cloakroom:* Shelves with membership data, a dagger and odds and ends, under counter. Com-console on counter, *Club Alert* button under counter against W. wall. A stool and two coat racks complete the furniture.

6. *Ante-Room One:* Basically a bare room with an empty-bottle bin in the SE. corner, and a couple of stacks of boxes containing bar snacks. In the NE. corner are a few discarded pieces of bar equipment (pumps, bottle holders etc).

7. *Boiler Room:* In the SE. corner a large oil-powered boiler reaching nearly to the ceiling, whilst in the NE. corner are two generators; one for bar pump machinery and the cold store heat exchanger, the other a standby and not normally in operation. In the NW. corner stands a bureau for fuel delivery and servicing records, together with a panel over it containing heating controls and shut-off.

8. *Main Store Room:* Along the N. wall are various stacks of crates and casks. Along W. wall opposite stairs are four racks of shelves with bottled drinks (not spirits). Against E. wall a set of stairs down, with a barrier to W. and N. of stairwell.

9. *Club Office:* In NE. corner behind door, is a coat rack. Against E. wall a ceiling-high filing cabinet. Against S. wall in SW. corner a drinks/music centre, and E. of this a small safe. In W. part of room a desk with three drawers to the left, below the com-console and privacy cone controls. The *Club Alert* button is under the right-hand end of the desk. Behind the desk is an executive swivel-chair, the other two chairs in the room being non-descript straight-backs.

10. *Ante-Room Two:* This room is empty but for three stacks of chairs similar to those in the main lounge.

11. *Kitchen:* Or rather a food preparation room, since most food is pre-cooked, then either frozen or dehydrated. Along the N. wall are utensil cupboards with worktops over, and two microwave ovens. Along the W. wall are sinks and drainers, with dryers under. In the centre of the room is a large preparation table. In the SE. corner is the control console and heat-exchanger machinery for *room 12*.

12. *Cold Store:* A solidly built and insulated room for deep frozen food.

13. *Dry Food Store:* Shelving contains all manner of dehydrated food, spices and additives.

14. *Bar One:* Shelving along the back wall supporting all manner of intoxicants and soft drinks. On the shelf near to the door to *6* is a com-console. Under the bar just south of the southernmost structural column is the *Club Alert* button. On the bar at intervals are stands of pumps for draught brews. The bar is open to *room 15*, but may be isolated by pulling down the various shutters to the front edge of the bar top.

15. *Main Lounge:* A large open room with chairs and tables regularly arranged for viewing the stage area. Along the flanking walls are bench seats, and several stools at the bar. Some exotic indoor plants fill odd corners.

16. *Stage:* One metre above lounge floor level. Two short flights of steps lead up on either flank of the stage from the lounge. Drapes cover the stage passage *(20)* and the wing exits *(17 & 23)*.

17. *Stage Wing:* Contains a lighting/curtain control console, with a *Club Alert* button under it, and a few odd props. At the same level as the stage, with steps down to *20* and beyond the door to *15*.

17a. *Stage Wing:* Small translucent window.

18/19/21/22 *Dressing Rooms:* Contain table, mirror, chair, coat-stand and a translucent window.

20. *Stage Passage:* Bare corridor behind stage backdrop — lower than stage.

23. *Stage Wing:* Steps down from stage, with odd junk in corners and one chair.

24. *Corridor:* Bare, with steps down to basement floor. Doors from *10* and *24a* normally locked.

24a. *Stage Door Vestibule:* Short, bare corridor with stage door/fire exit onto Becker St.

Basement Floor

25. *Male Toilets*/26. *Cleaner's Store*/27. *Female Toilets:* Identical to *1,2* and *3* but without window.

28. *Office:* Along the N. wall are three safes, all identical (except for locks). In the centre of the room is a desk and executive swivel-chair. In the left of the desk is a nest of four drawers, in the right under the com-console is a nest of three drawers. The *Club Alert* button is under the centre of the desk. Along the S. wall is a coat stand, a locked filing cabinet, and a stereo/drinks cabinet. The com-console also incorporates privacy cone controls.

29. *Wine Cellar:* Along both walls are wine racks, with the lower half ordinary shelving — on these are bottles of spirits. A few unpacked cartons of Roupean whisky stand at the N. end on the floor. The door is normally locked.

30. *Bar Two:* Shelving on both sides of the partition and back wall. Com-console next to the partition, and *Club Alert* button under bar to W. side of structural column. Otherwise similar to *14*, except that video 'one-armed bandits' face each of the bar stools.

31. *Gambling Room:* 12 card tables each with 4 seats are spaced about the room, the three at the E. end being one step higher. On the N. wall is a card table with two seats.

32. *Ante-Room Three:* Similar in layout and content to *6*.

33. *Teller's Room:* A glass window with a swivel tray occupies the E. end of the room. There is a com-console on the counter, with a small cash float of Cr.50 and a cosh on a shelf under it, along with a *Club Alert* button. In the NW. corner is a set of open shelves, containing trays of gambling chips. In the SW. corner is a safe (of simple type) with a cash float of approx. Cr.1000. For larger deposits or payouts access to the safes in *28* is required.

34. *Main Cellar:* On the S. wall, three tandem (one above the other) draught casks. On the N. wall, shelves of soft drinks. Elsewhere are numbers of empty and full barrels and boxes. The draught switch panel is mounted on the wall to *36*. The stairs from *8* come out in this room.

35. *Cellar Hatch:* An empty room except for a large bran sack below the hatch (to drop barrels onto). The double hatch opens upwards and locks from the inside (both it and the double access doors are normally locked).

36. *Pump Room:* Machinery for operating the draught brew system occupies this room.

37/38. *Store Rooms:* Both these rooms are empty except for shelving around the walls.

39/40/41. *Store Rooms:* These three interconnecting rooms contain boxes of all sorts of items, being odd lots from captured ships. The door between *34* and *39*, and that between *41* and *42*, is normally locked.

42. *Basement Reception:* Situated at the bottom of the stairs from *24*, this area has a reception counter with com-console, and a *Club Alert* button under it. There are two coat racks. This room and the stairs are separated by a partition.

43. *Store Room:* Contains three stacks of chairs similar to those in *31*, and various building fitments and junk. The door is normally locked.

MODULE 9: Club Operational Background

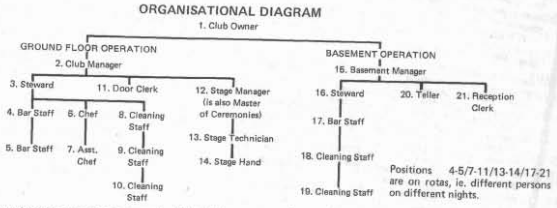
The club's day starts during mid-morning, when the cleaning staff arrive to erase the ravages of the previous night. At this time also, the Club Manager (2) and Steward (3) are present to deal with paperwork and deliveries, and around noon the Basement Manager (15) and Steward (16) arrive to carry out similar tasks. By the early afternoon all these persons have left, but occasionally the Club Owner may turn up to do his own book-keeping, and from noon onwards one of the bar staff not on duty that evening is present as a caretaker/guard, until the duty staff start to arrive in the early evening. The two Managers (2 and 15), Ground Floor Steward (3) and stage staff (12–14) are usually first to turn up, and the main Door Clerk (11) and Basement staff (16–21) the latest. By mid-evening all the staff on the diagram (except the cleaning staff) are present. Occasionally, the Club Owner is absent on other business.

Building Protection System: The building is protected by both conventional mechanical locks on doors and windows (lock pick set and Mechanical skill apply to defeating locks), and an electronic detection net. Master switch to the net is in the Club Office *(9)* on the com-console.

Club Alert System: In strategic locations (see room descriptions, *Module 8)*, a type of 'panic button' is available in the event of a disturbance. Pressing results in a light flashing on all com-consoles *other* than the one in that location, and the system is also linked via the master com-console (i.e. this console must be operative to transmit the alert) to the local police station. The police would treat this as a routine disturbance call and dispatch a patrol as available. This would arrive outside the club in 4–9 combat rounds. It requires a verbal emergency call to Police HQ, either from a club com-console or police patrol vehicle, to trigger special police action, which arrives in 3–8 combat rounds and consists of two patrol vehicles with eight police. Proof on non-routine disturbance (use of firearms would be sufficient) is required in the call.

Com-Consoles: The club contains eight console locations (see room descriptions) of which three (those in *5, 9* and *28)* are capable of direct outside contact. Other locations must call to one of these for an outside line. *Console 28* is the master console, and if this is inoperative — switched off or wrecked — then the entire system will not function. Each location may call any other internal location — the receiving location has a key light which identifies which console is calling, and this light is also the warning light flasher for the *Club Alert* (see above), pinpointing which location requires aid. There is also a warning light which comes on if a portable communicator is operated within the club. Outside lines include the usual telephone facilities, the city computer library, and the Starport Info/booking computer. Customers may use the two reception consoles *(5* and *42)* for outside calls, paying for their use (Cr.1 per combat round).

ORGANISATIONAL DIAGRAM



The Gambling Room: Although gambling is not illegal on Alell, it is strictly regulated and consists mainly of various types of state lottery. However, within the Journeyman's Quarter are a number of establishments catering to the offworlders and the more adventurous Alellians. The government is not averse to this activity (indeed, they levy a hefty betting tax) provided that certain rules are obeyed concerned with preventing the majority of native Alellians indulging in this form of activity.

Each member of the gambling section of the club is required to memorise the entry conditions. The procedure is to call the club from a public com-box a few minutes before reaching the club premises, giving name and membership number of all members in the party, and the name and occupations of any guests. The time lag enables the *Basement Reception Clerk (21)* to check any facts not known to him (i.e. membership status, guest's identity). On arrival at the club, the stage door *(24a)* has a bell push, voice box and vid-eye. The button is pressed, the *Clerk* asks for names and membership numbers (meanwhile checking visually). If satisfied, the party waits for the *Clerk* to come and open the door. In the case of particularly valued clients, the *Basement Manager* may come up. If the person is for the stage section, the *Clerk* simply transfers the call to the Stage console *(17)*.

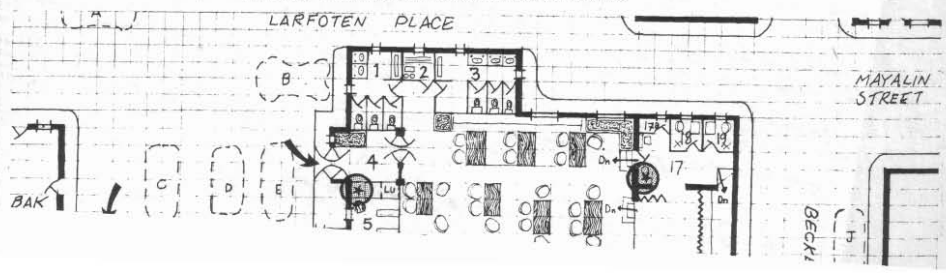
The Night of the Scenario

This section highlights specific conditions on the night the Scenario takes place.

The Scenario commences mid-evening, after dusk. The club has opened — nine customers have so far entered the lounge *(15)*. All staff are present. The weather is overcast but dry, with the hint of an offshore breeze perhaps bringing in a sea fog later.

Expected shortly (via the stage door) is tonight's act — a synthesiser trio (keyboards — MARKKU BEOWIGHT; percussionist — HERVIG GIANDELL; mixer/computer panel — ALAN JAMISON; road manager — ARKESH MARGANE; road hand — ANGUS McFADDEN). The trio is from Feri(0405) and have never performed on Alell before. They are not known to the management — the booking was handled by an agent, and are due for a week's booking. They should arrive in a ground car and van (for the equipment)

Also due a little later for a night on the gambling tables is a group of foreign diplomats (8 members and 4 guests), in addition to the normal influx of clientela both for the main club and the gambling room.



MODULE 10: Club Personnel — Characters and Restrictions

This module lists characteristics of each of the staff. Characters in rota staff positions are those on duty on the specific scenario night, and the character number corresponds to position on the table in *Module 9*. The descriptions are set out in the following order:

NAME / CLUB POSITION	UPP	AGE	OTHER SKILLS	COMBAT SKILLS	ARMOUR ALLOWED
1. JURGEN COTTERELL *Club Owner*	87A987	38	Leader–1 Admin–1 Computer–1 Electronic–4 Streetwise–1 Pilot–1 Grav Vehicle–2	Gun–2 Blade–2 Brawling–1	Cloth/Reflec
2. ROBERTO VALETTE *Club Manager*	C84687	34	Computer–1 Electronic–2 Mechanic–1 Medic–1 Bribe–1 JoT–2 Wheeled Vehicle–1	Gun–1 Blade–2 Brawling–2	Mesh
3. BERNARD SFORZA *Ground Floor Steward*	349A69	38	Steward–1 Wheeled Vehicle–1 Forger–1 Engineering–1	Blade–1	Jack
4. CALEB GESSENGER *Ground Floor Bartender*	A9C755	26	Zero–G Combat–1 Vacc–2 Medic–1 Navigation–1	Gun–1	None
5. IRA SWIFT *Ground Floor Bartender*	534658	30	Mechanic–1 Fwd Obs–1 Gunnery–1	Gun–1 Blade–1	None
6. LEON BEULER *Chef*	A99586	42	Steward–2 Navigation–1 Medic–1 Wheeled Vehicle–1	Blade–1	Jack
7. MIGUEL O'DONNELL *Assistant Chef*	398269	30	Zero–G Combat–1 Vacc–2 Steward–1 Grav Vehicle–1 Mechanic–1	Gun–1	Jack
11. EMILIO DE CASERT *Main Door Clerk*	B867341	34	JoT–2 Electronic–1 Mechanic–1 Medic–1 Bribe–1	Gun–2 Brawling–2	Mesh
12. RAPHAEL MORENO *Stage Manager/MC*	547867	46	Streetwise–1 Electronic–2 Steward–3 Wheeled Vehicle–2	—	None
13. AUGUSTE WAGNER *Stage Technician*	4A6549	34	Grav Vehicle–1 Electronic–2 Forger–1	Gun–1	None
14. FERNANDO DIDET *Stage Hand*	776775	26	Bribe–1 JoT–1	Blade–1 Brawling–1	None
15. DONALD WEDELL *Basement Manager*	669676	42	Gambling–3 Fwd Obs–1 Admin–1 Forger–2	Brawling–1 Gun–1	Jack
16. PHILLIP MOOKERJI *Basement Steward*	847874	46	Admin–1 Gambling–1 Grav Vehicle–1 Computer–1	Brawling–1 Gun–1	Mesh
17. EDDY BAROUET *Basement Bartender*	967674	34	Zero–G Combat–1 Vacc–1 JoT–1 Mechanic–2	Blade–1	Jack
20. CARL MAMOS *Teller*	B77C96	34	Gambling–1 Steward–2 Computer–1 Mechanic–1 Wheeled Veh.–1	Gun–1	None
21. RICHARD PESTARQUE *Basement Clerk*	AB5662	30	Steward–1 Bribe–1 Navigation–1 Streetwise–1 Grav Vehicle–1	Gun–2 Brawling–2	Mesh

RESTRICTIONS — Combat Skills:

Although skills have not been assigned to specific weapon types, players may only choose within the framework given below:

Brawling: In this scenario, Brawling skill is assumed to cover the use of Dagger and Blade in addition to Hands and Club. All characters may carry one of either dagger or blade on their person, except characters 6 and 7 who may not carry any, though of course the Kitchen contains many improvised blade weapons.

Blades: Characters with Blade skill may only choose Foil or Sword (which are separate skills). If they do not wish to carry either of these weapons, they may convert all or part of their Blade skill to Brawling skill. Only one of either Foil or Sword may be carried, and only characters with Blade skill may carry these weapons.

Guns: Characters are restricted to Pistol skill covering Body Pistol, Auto Pistol and Revolver, and Zero–G Weapons skill from which initially they may only choose the Snub Pistol (though if a member of the raiding force dropped an Accelerator Rifle, the skill level would apply to its use). Only characters with Zero–G Combat skill may choose Zero–G Weapons skill. *All* characters may carry one only gun except characters *1, 2, 11, 15, 21*: these may carry two, one of which must be a Body Pistol. Silencer is the only accessory permitted.

All skills possessed have been given — not all will be of use in the scenario. Hand Calculator and Wristwatch are the only permitted equipment from *Book 3*.

Starting Locations

Club Personnel start the scenario in the following locations:

Character	Room	Character	Room	Character	Room
1	28	7	11	15	31
2	5	11	5	16	30
3	14	12	17	17	30
4	14	13	17	20	33
5	14	14	21	21	42
6	11				

MODULE 11: Referee's Notes
REFEREE ONLY

Preliminaries

The Referee should feel free to change any details in this scenario (especially if any of the players read *White Dwarf!*), as long as any changes are consistent with both the remainder of the scenario and any larger campaign the Referee may be running.

It is suggested that the scenario is photo-copied (for personal use only, please) and separated into *Modules*. players should be given the information *Modules* to which they are entitled.

General Course of Play

Whichever version is being played (see *Introduction)*, it is suggested that the players write down moves and hand to the Referee, who does the actual movement on his own map (see below, *Module 5* notes), reporting back to the players the success or otherwise of any desired action, and any unusual circumstances. Use of the *Snapshot* 'Action Points' system will increase realism. It is recommended that Club personnel hand in moves three rounds in advance, until the action starts. Remember that all hell could have broken loose in one part of the club without others being aware of it — all characters should act in a rational manner based on *information available to them at the time*. The Referee should also provide a reasonable rate of non-player character customer arrivals (and departures) to both sections of the Club — a majority percentage arriving on foot, also traffic on the streets and so on.

The Modules

MODULE 1: The Referee may hand this to players or read it out as part of the respective player briefings *(Modules 2 & 9)*.

MODULE 2: This may be handed to the Task Force players, but it would set the scene better if the Referee arranged an actual 'briefing'.

MODULES 3 and 10: Characters generated for your own campaign may be substituted, but significantly higher or lower breadth and level of skills held may unbalance the scenario. To me, the inclusion of Dagger and Blade in with Brawling skill better simulates in-fighting. However, if the Referee prefers the standard rule, players may re-assign Brawling and Blades skills (not exceeding the given total number of skill levels) amongst Brawling, Dagger, Blade and other permitted Blade weapons.

MODULES 4, 5, 6 — General: These represent basic information always available to players — to those of the Task Force by dint of intensive memorising and to Club personnel by long familiarity.

MODULE 4: Planetary data format (first line) as in *Kinunir* and is a standard *Traveller* format, i.e. Name/Sector—Location—Starport/Characteristics—Tech Level—Bases—World Type(s)—Gas Giant presence.

All information in this module is in standard Computer Libraries. References to other files give the key words to retrieve. For the Flora/Fauna file, the Referee could make up an 'Urban terrain encounter table (think of the types of animal found in towns on Earth). The relevant tables in *Traveller Supplement 2—Animal Encounters* — are pp.8–11, though encounters can of course be dispensed with. Similarly, the Approach Procedure file (in which the Referee gives navigational details) will not be required unless the Referee expands the scenario beyond it's present planet-bound limits. Much of the information in *Module 4* is of this category, but since this is the first *Traveller* scenario to appear in *White Dwarf*, it is desirable to indicate the extent of planetary information required to give a planet some background and 'character.

MODULE 5: The map features are explained in *Modules 6, 8 and 9*. Partition walls and most internal doors take hits as Mesh (i.e. a successful throw passes through, with 1D of damage 'lost'), office doors and external doors less 2D damage and as Battle Dress, structural walls, the cold storeroom door and all safes less 3D damage and as Battle Dress+4, and all windows (of toughened plexiglass) less 1D–1 damage and as Jack. Normal vehicles take hits as partition walls, but all PRSI and police vehicles, and the Club owner's Air/raft, take hits as external doors. The Referee could generate a 'critical hit' throw for vehicles.

It is suggested that the best way of running the scenario is for the Referee to have one copy of the map and each group of players to have another. The players have only the information they currently possess displayed on their map. Maps may be mounted either (a) on softboard or similar using coloured map pins to represent characters etc., or (b) on hardboard using pins on blobs of Blu-tack or with a clear plastic overlay and grease pencil markings.

MODULE 6: This module consists of information not normally available in standard library memories, though the city plan and traffic regs. would be on local tapes. Some detail on traffic law has been given since it may be important to play. Vehicle movement is less specific — since 100km/hr represents a speed of approx. 280 squares per combat round, and a realistic urban speed restriction of 40km/hr is 110sq/cr, these are academic — chases must be plotted on the small-scale plan. 0–100km/hr acceleration in under 15secs is commonplace in 1980; a sports car almost by definition would do it in under 10secs, so movement on the Club plan is fleeting. Generally rule that it takes 1cr to exit the playing area but one shot at extreme range if the target is still in sight may be possible in the next cr, in addition to any shots made while the vehicle was in the playing area. It should be possible to break down driving/flying tasks in terms of Action Points for more realism.

MODULE 7: The Referee should furnish Task Force players with the relevant items called for in this module from *Module 9*. Descriptions sufficient to recognise characters 1,2,3,6,12,15 and 16 are available to players — rota staff are not, but their jobs are usually self-evident.

The electronic detection net can be spotted by characters with Electronic–1 or more. Characters with Electronic–2 get a DM +1 when attempting to by-pass it. For gambling see also the notes to *Module 9* below. Note that the Task Force players do not get the actual weather conditions until the scenario starts. From *Module 8* the Referee should give reasonably complete descriptions for the public rooms (i.e. 1–5/14–16/24–24a 25–27/30–31/33/42.

MODULE 8: The following additional information, and the Club personnel that know it, applies to the offices *(9 & 28)* — all these items are normally locked.

9. Club Office: a) Filing cabinet — Membership records of the ground floor section of the Club, and delivery, booking and general records. At the bottom are cartons of blank stationery.

b) Desk drawers — Top: Miscellaneous stationery and a petty cashbox containing about Cr.120. Middle: Various outstanding bills and a petty cash ledger, and a loaded Auto-pistol. Bottom: Various handbills, general correspondence and machinery operating manuals, and two spare Auto-pistol clips.

c) Safe — Cash and pay ledgers, a couple of items of jewellery found in the Club (worth about Cr.150 each), and cash in bills to the value of Cr.1700. There is nothing in this office connected with ship piracy.

28. Office: a) Filing cabinet — Membership records of the Gambling section, bar and general records. At the bottom are cartons of stationery, unopened packs of gambling chips and playing cards.

b) Lefthand desk drawers — Top: Under a loaded Auto-pistol is a ledger of current members, two Auto-pistol spare clips, an emergency face mask and a canister of knock out gas. Upper Middle: Stationery, petty cashbox containing about Cr.250, and a petty cash ledger. Lower Middle: General correspondence. Bottom: Machinery manuals and a box of medical dressings.

c) Righthand desk drawers — Top: Owner's personal correspondence (nothing incriminating). Middle; Empty but for a small slab of Refrax explosive wired to the drawer runners — guaranteed to blow your hand off if the drawer is opened (3D damage). Characters with Combat Engineering or RAM Grenade Launcher skills may notice the faint but distinctive smell of Refrax if the desk is closely examined. Bottom: Contains a humidor with 47 cigars, and a small dagger.

d) Western Safe — contains agreements and orders all sufficiently damning the owner's complicity in piracy, also a folder containing uncashed drafts on government funds. This safe is rigged to a Refrax charge (as for above) if opened incorrectly.

e) Middle safe — contains upwards of Cr.32000 in large bills and a ledger detailing members owing money.

f) Eastern safe — Cash and pay ledgers and about Cr.2600 in cash.

Club Character	Knows Contents of:
1	9—all; 28—all.
2	9—all.
3	9—a,b.
12	9—a,b.
15	28—a,b,e,f.
16	28—a,b.
20	28—a.

Characters not mentioned know none of the items.

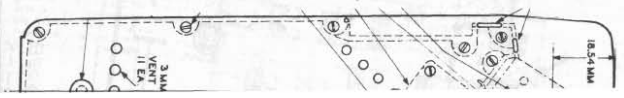
The Referee should additionally assign locations to a scattering of torches, tool sets, first aid boxes and fire extinguishers. Club personnel will know these locations.

MODULE 9: A normal police patrol consists of two officers with snub pistols. The special squad is two identical sections of four officers, three of whom are armed with both snub and auto-pistols, the fourth carrying auto-pistol and RAM Grenade Launcher.

Gambling is almost exclusively in forms of poker, with income derived by levying a tax of Cr.40 for each hour the table is occupied. Additionally, members may take on the 'house' by gambling against the *Basement Manager (15)*.

The Referee is to determine any changes in the weather (i.e. a sea fog).

MODULE 10: See notes for *Module 3* above.



LETTERS

Readers' thoughts, ideas, views, and criticisms. Letters to Editor, WHITE DWARF, Games Workshop, 1 Dalling Road, London W6.

Dear WD,

I was pleased to read that Don Turnbull wants an opinion poll taken of the best monsters from the *Fiend Factory*. As this regular feature is probably liked very much by all readers of the magazine, I feel that the poll should be taken further still. Just listing the top five is not good enough as there should also be a 'bottom' five, preferably five per year of each. This would then enable the readers to voice their opinions and provide Don with the information needed to ensure that the monsters published are the monsters wanted.

Reader response is very important in any magazine; the Americans in several of their magazines devote entire pages to reader feedback to maximise reader enjoyment and future success of their publications.

Yours sincerely,
John Smart, Chigwell, Essex.

– Good idea. Consequently we will hold the **Fiend Factory** *poll open until 1st March 1980 to include both the Top and Bottom five creatures. – Ed.*

Dear WD,

Since the *Fiend Factory* opened its doors I have used several of its products to annoy unfortunate adventurers, particularly such delights as the Mimble *(White Dwarf 10)* and the Nilbog *(WD6)*. I am also eagerly awaiting the chance to use a Time Freezer *(WD15)* but I disagree with some of the details of its design. It is described as "Highly dextrous, which accounts for their very low armour class."

Surely this is a misconception, and, as Roger Musson says, a common one. I will not repeat his arguments concerning hit points but simply quote the *AD&D Player's Handbook*. ". . . the majority of hit points are symbolic of combat skill, luck (bestowed by supernatural powers), and magical forces." If a creature is highly dextrous it will dodge well, and also attack well, exactly the factors high hit points are intended to represent. Indeed, both men and monsters have their attack ability linked to their hit dice. It would seem that high dexterity is reflected in high hit dice (at least for monsters) and *not* low armour class.

I would suggest the following changes. Armour class would be changed to 8, leather/padded armour in the *AD&D* system. If the modifier for its special attack remains unchanged the hit dice would increase to 11d8+3 for a Monstermark of 353.9 (compared to 359.3). Since it would, on average, keep fighting for half the time but hit twice as frequently I feel there is no need to change the modifier.

This change does, however, indicate the weakness of the Monstermark. A lucky fighter could kill a Time Freezer with one blow. If it had rolled a double one for hits, if he had hit, and if he rolled high for damage. With 11d8+3 the feat becomes impossible rather than unlikely. I can only suggest the use of a critical hit system. Factoring this effect into the Monstermark would really wreck what is a fairly simple system, (unless someone knows better).

Low armour class is not a suitable method for giving a creature high dexterity, and I shall try not to use it. I think that my modified Time Freezer would suit the system Roger Musson propounds in his article in *WD15*. (I don't think it's worth using in my dungeon, for several reasons which include the time needed to make the change and retrain my players.)

Yours sincerely,
David Bell, North Kelsey, Lincoln.

Dear WD,

A strange phenomenon has just occurred during one of our meetings, namely that all our copies of the *Monster Manual* seem to give different specifications for the same monsters. These changes are not minor ones. When the 1st edition of the *MM* came out it was hailed as THE definitive tome on monsters in *D&D*. Then came the *2nd edition* and – some of the armour class numbers lack their minus sign. A cock-up at the printers we ask ourselves? "No" cry those who happen to possess the *3rd edition*, "look at the AC for the succubus, the damage done by the Hell Hound, the troll has gone all vicious, and there are even some statistics for the stag beetle!"

Why has this happend we ask ourselves? Is it, as one person suggests a cunning plot to make us buy even more *Monster Manuals* as each previous edition becomes obsolete? Gary Gygax did mention that the *AD&D* texts might be expounded or revised "at very great intervals" (apparently 9-12 months). We would like to know where it will end. Some will instantly say that *AD&D* is meant to be highly flexible. To them I would point out that some fixed points of reference must exist or player skill becomes meaningless.

We would like to know if this trend is to continue and if so for what reason (and why did it happen in the first place).

Yours sincerely
Simon Downs, University of Lancaster.

Dear WD,

I was interested to read last issue Paul Compton's comments on medieval oil. While he is right in principal, he ignores the famous Byzantine 'Greek Fire', which made a lethal anti-personnel device, and if, as Paul suggests, we are going to accept Chinese repeating crossbows, the 'European' substance must be available – at a price! (We can, I hope, nonetheless ignore other Byzantine incendiaries, such as the semi-explosive or light-sensitive varieties...). The best way to limit 'fire-bomb raids' is surely to make them prohibitively expensive, rather dangerous (try tripping over with a belt full of oil bottles and a torch in hand!), and not too effective against intelligent opponents (who can see what's coming and dodge); this should ensure they are limited to use against non-intelligent clean-up crew, just like in the films.

Cheers,
Phil Masters, Cambridge.

Dear WD,

Although I believe in principal that *Fiend Factory* should be the best feature in *White Dwarf*, I have become rather bored of late with the proliferation and, therefore, the endorsement of unbelievable one-off or super-heavy monsters.

Please can we see the return of the more deployable creatures like the Necrophidius, Githyanki, Bonesnapper, Svart, and the like rather than neutron bombs disguised as gold pieces which can only be destroyed by whistling the Chinese national anthem while standing on your head!

Best wishes,
Bob Bailey, London.

–The format of Fiend Factory might well change sooner than you think. Albie Fiore will be taking over its editorial from Don Turnbull in the near future. Albie is known for his mini-dungeon The Lichway, *and has many creatures of his own to be released. –Ed.*

TREASURE CHEST

TREASURE CHEST is open for contributions relating to D&D additional rules, character classes, magic systems, objects, tricks and traps etc.

Artifacts and Relics

The referee should determine alternate powers for these relics and artifacts if his players may have read this article. In brackets after each item (where appropriate) is an indication of the tables for powers in the Dungeon Masters Guide *that should be rolled on.*

THE TABLETS OF THE ISH THAN

By M. Evans

The *Ish Than* were a sect of 20 monks who lived in seclusion in a remote mountain range far to the east. They made many tablets from the local stone. These *Tablets* were deeply engraved with a message to fellow monks in a long dead (and unreadable) language. For a monk to receive the benefits of this message, the engravings must be traced backwards with a pointed metal implement. Forward tracing, or tracing by characters other than monks has the reverse effect.

Of the many *Tablets,* only four are believed to be extant:

Tablet 1: Increases dexterity permanently by 1–6 points and in addition adds 10% to thieving abilities (once per character).

Tablet 2: Increases constitution permanently by 1–4 points once per character and restores all lost hit points.

Tablet 3: Speeds up all actions as *haste* spell.

Tablet 4: Slows down the monk as *slow* spell and reduces dexterity to 5 for an additional 1–8 turns.

(1 x II, 1 x III, 2 x V.)

CHA-E-LANE'S WONDROUS GOLDEN CLOUD

by James Meek

The fables of Cha-e-lane, the great sage and traveller, are renowned in every tongue from High Elven to Goblin, and in all these tales particular attention is paid to his mysterious *Golden Cloud* on which he travelled.

The *Cloud* is kept in a leather bottle, plain except for fine silver embroidery. When unstoppered, the *Cloud* will billow forth, returning to the bottle on command from whoever let it out. In cloud form it measures roughly 12 feet by 6 feet and can carry up to 10,000 g.p. weight, moving at a maximum speed of 300" per turn.

The *Cloud* is not only very comfortable, but edible, and will provide infinite nourishment for those travelling on it, continuously renewing itself. It can make itself and its passengers *invisible* for up to five hours once per week, and in dire emergencies can attack as a conjured air elemental (impervious to damage) for 10 melee rounds before resting. It will also shoot lightning bolts, 6–dice, 3 per day, if so ordered. The final beneficial effect is that it can rain up to 9,000 cubic foot of water, once per week, on any spot.

The *Cloud* has drawbacks, however. It is deeply affected by creatures of the air. On seeing one of the following, it will drop its passengers and chase after the creature: sylph (lust); stirge, harpy (hate); ki-rin, shedu, lammasu (admiration); air elemental. djinn (jealousy).

The other drawback is the *Cloud's* fear of fire. It will not go within 100" of any fire source and if attacked by fire or heat in any way, it will teleport back into its bottle and not come out for a week, leaving its passengers suspended tragically in mid-air.

THE SKELETON OF ZZKEEL

by Will Stephenson

ZZkeel was an ancient monk who devoted his entire life to the development of his body towards perfection. Through exercise, magic and many dark means at his disposal, Zzkeel pursued his goal. The fateful day came when, believing he had achieved perfection, Zzkeel proclaimed himself a god. The gods, angered by his presumptuous declarations, immediately cursed him for his folly. His magnificent body withered until the skin barely covered the bone and then a mighty wind was summoned which shattered his decrepit frame and scattered his bones to the very edge of the world.

Zzkeel's Bones can still be found and because of the magic used in developing his body still have powers when ground into powder and ingested, They may be found already powdered or dissolved in liquid. The various *Bones,* and their powers, are:

Shoulderbones: When one is ingested, the swallower's shoulder is strengthened. The character gains +200 on his strength weight allowance enabling him to carry things more easily. Both shoulderbones are believed to be extant.

Handbones: Ingesting a handbone increases a thief's ability to pick pockets, open locks, and remove traps by one level. Non-thieves ingesting a handbone can act as a 1st level thief in these three abilities. Only 6 of the various hand bones still exist.

Footbones: One of these allows the ingester to move silently as if wearing elven boots. Only 8 of the various bones are still in existance.

Thighbones: When one of these is ingested, the user moves at twice normal speed, as if *hasted*. Both thighbones are believed to be extant.

Bones of the Upper Arm: When one of these is ingested, strength flows into the user, giving him +1 damage bonus in combat. There are still two in existance.

Neckbone: Anyone who ingests this will take half damage from falls. Only one vertabra is believed to exist.

Other Bones: These may be cursed or useless. Roll once on Table III for each.

The effect of all bones lasts for 2–5 turns.

THE MARVELLOUS FLASK OF SUETHRIN THE MYSTICAL

by S. McIntyre

There are many legends related to the Forever Quest of Suethrin the Mystical. None dispute the fact that the *Flask* was able to sustain Suethrin in his trek across the Great Sands. However, few of the legends are in accordance on how Suethrin obtained the *Marvellous Flask.* Some say that he found the *Flask* on a dying traveller before entering the Great Sands, others that the *Flask* was a gift from the gods and yet others that Suethrin was attacked and left for dead by dervishes in the Sands when a great bird came to roost by him and dropped the *Flask* from its beak.

The *Marvellous Flask* appears at first sight to be a simple iron hip flask covered with tough leather. The stopper, however, has on it a small dial inscribed with archaic runes. Due to the great age of the relic, it is now impossible to discern the meaning of the runes. The cap is held onto the *Flask* by a small chain. If the cap is removed, nothing happens. If, however, the dial is turned and the cap then removed, one of the following will happen (roll 1d6):

1. A djinn will appear and place himself at the service of the caller. If called more than once in a day, he will appear and order the caller and his associates not to summon him until the next day. If he is unwisely summoned a third time in that day he will grant the exact opposite of the party's request.
2. The *Flask* releases sparkling clear water that is extremely refreshing to drink.
3. The *Flask* produces dark, cool wine of the most delicious kind that would fetch a high price on the market. The *Flask* releases one pint at a time and the wine is worth about 200 g.p. per gallon.
4. The *Flask* turns the person holding it *invisible* for 3–36 turns. (This is not *improved invisibility.)*
5. The *Flask* creates a magical *shield* around the holder.
6. The *Flask* produces poison which is absolutely identical to the wine (3). The poison kills in 3 turns unless the drinker makes his saving throw.

The *Flask* may only be used 2–12 times each day and if it is used any more the effects will always be harmful: e.g. on 1 it would produce an efreet; on 2, a powerful acid; on 3, poison; on 4, the person would glow brilliantly; on 5, the shield would be reversed so as to attract missiles etc. and on 6 it would produce even more powerful poison (save at -5). *(4 x I, 1 x IV, 1 x V.)*

THE RING OF MANFRED THE SAGE

by Julian Lawrence

This plain copper ring once belonged to the great sage Manfred the Murderous who, on his death-bed, transferred his life essence into the *Ring* in an effort to give himself eternal life. Since then, the *Ring* has been severely damaged several times which has impaired its function slightly. Manfred can give his owner 3 *wishes* per day, but due to age and the damage to the *Ring,* may not hear them correctly. Each time a *wish* is made % dice should be rolled with the following results:

01–40: Manfred heard nothing.
41–60: Pardon?
61–80: Manfred heard some and improvises the rest.
81–00: Manfred heard correctly.

The 'heard some' result can prove most entertaining. For example:

Thief: Quick! Cast a *death* spell on that dragon! (DM rolls 71%)
Manfred: Your word is my command. It is done.
Thief: He's still there, and still coming, you cuprous dimwit!
Manfred: But he is deaf, just as you wished. Listen . . . (the ring emits a dragonne roar) . . . see, he didn't bat an eyelid when he should be *weakened* . . . (silence) . . . I say thiefy, can you still hear me . . . thiefy! !

To add insult to injury after such situations, the *Ring* will mutter to itself for 2–12 turns about its owner's bad diction etc. negating any possible surprise.

THE SWORD OF EHEMAKIL

by Simon Thornley

How Ehemakil originally came by his great sword is not known. That it aided him in his rise from lowly mercenary to powerful emperor is indisputable. When Ehemakil was allegedly slain by the Usurper, Raggendol, the *Sword* was nowhere to be found. Ehemakil's followers claimed that their master had escaped and would one day return to destroy the Usurper with his enchanted warriors; but that day never dawned and the Empire crumbled from within leaving only memories and in some distant land the *Sword of Ehemakil.*

This *Broadsword* has engraved in magical runes along its blade "I summon you, warriors of Ehemakil!". This inscription can only be read with the aid of *read magic.* When the inscription is uttered, three rose-hued warriors appear. They are clad in +4 chainmail and armed with +1 longswords. They automatically attack their summoner's enemies and/or any evil person(s) on the scene (including the summoner if he is evil). These warriors fight as third level fighters though each has 5 hit dice. They all have a strength of 16. There are twenty warriors summonable by the sword (though only three may appear at any one time). For each warrior killed, the sword will summon a replacement immediately. When all twenty have been slain, the sword will crumble to dust.

When the sword is used in combat, it is +1 on initiative due to its amazing lightness and balance and it is also a +2 sword (hit and damage).

The secondary *Minor* and *Major Benign Powers* and the *Minor Malevolent Effects* are left to the referee's discretion.

GURTHLIN'S SILVER HARP

by James Meek

Gurthlin, the dread drow minstrel, held fifty dwarven smiths and a score of sorcerers in his dungeon workshops for ten years manufacturing this terrible instrument. His overseers were lax, however, for the magicians were able to lay spells on it that would cause instant death to any bard who played it, however powerful that bard might be. Thus, as Gurthlin first attempted to use it, he perished and the *Harp* vanished into myth.

Legend describes the *Harp* as having a body of purest silver, carved with 1001 ancient melodies in extremely fine runes. The 7 surviving strings are mithral, tuned by screws each cut from a different gem or jewel. These when plucked singly have the following properties:

Diamond String: *Continual light* (clerical), 1/day.

Ruby String: 6 dice *fireball,* 1/day.

Emerald String: *Power word "kill"* against self.

Sapphire String: *Commune* (3 questions), 1/week.

Topaz String: *Disintegrate,* 1/week.

Garnet String: *Summon* medium adult dragon, 1/day.

Opal String: *Death spell,* 1/day.

If any kind of tune or series of notes is played on the *Harp,* a monster will instantly appear. It could be absolutely anything, from a skeleton to Asmodeus himself (gods, saints, demon princes etc. are, however, allowed saving throws). Chances are exactly 50/50 that the monster will serve the summoner and will, in any case, disappear in 1 hour from its arrival.

The *Harp* knows a great deal, and if asked about some artifact or magical item will have a 20% chance of knowing the answer. If it does, it will speak.

Finally, the *Harp* will play by itself when commanded, to charm — as a 15th level bard — if so ordered. Essential mischievous, if not evil, in nature, it will often play of its own accord to charm its owner or someone else. *(2 x I; 3 x II; 1 x III; 1 x IV; 2 x V.)*

Next issue we invite readers to submit contributions of various **Tables** that can be used in campaign games. We suggest tables for Weather, Disease, Physical Appearance, Luck, etc.

. . . *Yaquinto Publications* have announced a new SF game entitled **Marine:2002** and it concerns the first lunar war . . .

. . . *Avalon Hill* have recently acquired the entire **Battleline** range of games from *Heritage Models.* Having previously acquired all the *Sports Illustrated* games and the entire game line formerly manufactured by the *3M Company*, it would appear that they and other large games companies are moving away from in-house designs and more towards existing games from other manufacturers, or freelance designers. This trend certainly seems to have resulted in the resignation of Randy Reed from *Avalon Hill,* their Vice President of Research and Design, whose past designs included **Starship Troopers, Panzer Leader** and **Arab-Israeli War** . . .

. . . *Philmar Ltd* are working on a follow-up to **Sorcerer's Cave** entitled **Mystic Wood,** planned for release in May or June . . .

. . . *SPI* are to release their own SF/F magazine. Entitled **Ares,** it will probably contain a capsule game each issue . . .

. . . the battle of the space box office is raging between **Star Trek — The Motion Picture** and **Black Hole.** If you haven't seen them yet, forget Black Hole, but see Star Trek for the special effects . . .

. . . two new Microgames have just been released by *Metagaming.* **Hot Spot** is a tactical game about the Technocrat raid on Chiros. The other is two games in one with **One World,** a game of godly conflict, and **Annihilator** which concerns the Pan-Human Alliance assault squads' attempts to blast a giant, planet-killing, computer controlled spaceship . . .

. . . and yet another book of fantasy role-playing rules has just been released by *Twinn-K inc.* of Indianapolis. It is called **High Fantasy** and are already supplemented by a scenario booklet entitled **Fortress Ellendar.** Already five more scenarios are named for future release . . .

. . . and would you believe yet another set of fantasy role-playing rules has just been released by *Waynfleet House Ltd.* Entitled **Mortal Combat,** it is a complete set of rules and includes a ready-to-play labyrinth adventure . . .

Questionnaire Results

Last issue we published our second questionnaire to discover once again readers' likes and dislikes. Another huge response ensured accurate results, and we thank you for all your replies and suggestions. Here are the results:

1. *Give ratings out of ten for the following departmental features :*
   - (a) The Fiend Factory.....8.6% (still the most popular feature, although 0.3% down on ratings);
   - (b) Treasure Chest.....8.5% (still in second place in popularity, but closing the gap with a 0.4% rise in ratings);
   - (c) Open Box.....7.9% (in third place as last time, but with a ratings increase of 0.3%);
   - (d) Molten Magic .....5.3% (0.4% down on ratings);
   - (e) Letters .....5.8% (no ratings last time);
   - (f) News .....7.2% (no ratings last time, but obviously popular);
   - (g) Help! .....5.7% (no ratings last time);
   - (h) Clubs .....5.8% (no ratings last time);

Analysis: Fiend Factory, Treasure Chest, Open Box and News retain their popularity and will continue in every issue. The other features readers found of no use to their gaming needs or absolutely vital. For example, Molten Magic received many 10/10 but also some 0/10 — you either use figures in your games or you don't. Therefore the other features will probably appear every other issue.

2. *Give a percentage breakdown for your idea of the perfect content balance of White Dwarf;*
   - (a) Role-Playing Games 51%
   - (b) Boardgames 9%
   - (c) Table-Top Games..... 2%
   - (d) Departmental Features.24%
   - (e) Advertisements 12%
   - (f) Other..... 2%

Analysis: Role-playing games are obviously popular, as are Departmental Features. Whilst the number of advertisements worried some people, most considered them of vital importance, especially to those living in towns without a games shop. Suggestions for (f) included book reviews, game write-ups, play-tests of games and scenarios, art and illustrations, in-depth look at various aspects of role-playing games such as religion or lycanthropy, introductory articles, hints modelling and figure painting. Some of these suggestions were duplicated in (10) below.

3. *Give a percentage breakdown for your idea of the perfect article balance of the Role-Playing Games :*
   - (a) Dungeons & Dragons ...53%
   - (b) Traveller 16%
   - (c) Gamma World..... 7%
   - (d) Gangster 3%
   - (e) Boot Hill 3%
   - (f) Runequest 9%
   - (g) Chivalry & Sorcery 7%
   - (h) Other..... 2%

Analysis: No surprises — D&D continues to dominate. There were a few votes in (h) divided between En Garde, Superhero '44 and Starships & Spacemen.

4. *Each issue contains a game or scenario . Give a percentage breakdown for the type preferred :*
   - (a) Dungeons & Dragons mini-dungeon 62%
   - (b) Traveller mini-adventure.....14%
   - (c) Runequest mini-scenario 4%
   - (d) Gamma World mini-scenario 2%
   - (e) Gangster crime scenario 1%
   - (f) Boot Hill mini-scenario 1%
   - (g) Boardgame (as WD15) 13%
   - (h) Other 3%

Analysis: The voting was as expected although D&D came out a little high due to some readers putting 100% in (a). Also, introductory boardgames (g) were unexpectedly popular. The most requested suggestion for (h) was a mini-scenario for Starships & Spacemen.

5. *Would you like a Question & Answers page?*
   Yes . . . 73% (looks like we are going to have one)

6. *Would you like a Comic Strip?*
   Yes . . . 31% (some readers remember Kalgar with bitter memories, but we were asking for votes for a humerous comic strip, and therefore conclude that the vote was unrealistic, and we might have one).

7. *The best thing in White Dwarf is . . .*
   . . . just about everything. However, the most popular are Fiend Factory, Treasure Chest and the mini-scenarios.

8. *The worst thing in White Dwarf is . . .*
   . . . a close run thing between Clubs, Letters and Molten Magic. As stated in (1) above, some of these features will now appear every other issue. We realise that some readers find these features the best part of White Dwarf, and the dilemna of the editor is trying to please everybody at once. These questionnaires help.

9. *The best article that ever appeared in White Dwarf was . . .*
   . . . Bar-Room Brawl by Lew Pulsipher (WD11) closely followed by The Expanding Universe series by Andy Slack (WD13-16) and The Lichway by Albie Fiore (WD9).

10. *I think White Dwarf could be improved by . . .*
    . . . the usual pleas for it to double in size, come out monthly, even weekly! These requests are out of the question at this moment in time. There were many other practical suggestions which we hope to utilize in the coming months. Also there were many readers who thought White Dwarf could not be improved. Their cheques will be arriving in the near future.

GREG STAFFORD

At last year's GenCon convention, the Editor recorded this interview with Greg Stafford, creator of the world of Dragon Pass.

WD: *White Bear & Red Moon, Nomad Gods,* and *Runequest* are all set in the world of Dragon Pass. What originally inspired you in the Creation of Dragon Pass?
GS: Dragon Pass is part of the natural evolution of the world of Glorantha. I had been working on the world mythos and history for about eight years before I made *White Bear & Red Moon*. At first I began writing because I'd run out of material to read and I just let my imagination run for my own entertainment and a few friends that I told stories to. Then for a couple of years I tried to sell my fantasy fiction to the book and magazine market without much success. I had a few stories published in some semi-pro zines but not much to write home about. Then one day I got a rude rejection slip from an editor which stated, among other things, that 'All S&S is the same hackwork." I was put off of course, but after some literary and psychological analysis of Conan, Brak, or the other Noble Barbarian pastiches, or of Elric and other Outlawed Nobleman pastiches, I decided that the rude comment was true. Or at least partly so, and I began figuring out how to use this revelation.

I was struck with the idea of using the systems of S&S hackwork and mythical archetypes to create a 'do-it-yourself novel.' I already had a setting in Glorantha. I worked the archetypes into game systems, personalized the characters to make standard S&S types fit it into a unique setting, then laid out the grand scheme for a mythical and legendary boardgame. Then I cut it into thirds and laid two thirds aside keeping the standard type of wargame because I thought that would be most easily accepted. That was WB&RM (pronounced Wilbrim by us here). Also, *Nomad Gods* was the second section, which came out a year or two later. The third, *Masters of Luck and Death*, is still being reworked.

WD: Can you tell us anything about the final game in the *WB &RM* Triology.
GS: Love to. By the way, we call it the *Dragon Pass Trilogy*. *MOLAD* is a quest-type of game wherein the players attempt to become god. That is, at least in the final scenarios. And the god mentioned is the ruling deity of the area, called the Pharaoh who rules the local pantheon. There are certain quest-paths set down in the rules which will allow a player to climb the ladder of success by allying with more and more powerful spirits and deities while squelching those of his opponents. At last they can approach one of the greater deities in the game. These include Orlanth, Storm Bull, Ernalda, Argan Argar, and so on. With this kind of help they can, at last, make a bid for Pharaohdom.

WD: If you designed this as part of the larger game in 1974 what has been holding up its appearance?
GS: Development. I have had to rewrite the rules three times so far. It is very different from a normal wargame and it is important to me to do it right. I am not as concerned with meeting a schedule as I am with producing a quality game, unique in itself with a playable and replayable system. The first time it was too complex, the second too boring, the third too vague. I think I've got a handle on it now, though, and hope everyone will be satisfied with the long wait.

WD: Do you find any inspiration from Fantasy and SF novels? Which authors inspire you most (or which authors do you most enjoy reading?)
GS: My literary background in the field begins in the classics. You know, Homer's *Iliad* and *Odyssey* first, the Greek Playwrights, and so on. I began reading these while still in grammar school. By High School I had devoured *Beowulf* and the *Niebelungenleid,* the *Eddas* and the *Vedas, Gilgamesh,* and all that.

In college I met Elric, then Bilbo and Frodo, then Conan, in that order. Those were the years when Lin Carter was editing the *Adult Fantasy Series* for Ballantine. I was lucky enough to get exposed to the old masters like Dunsany, Lovecraft, Smith, and then the rest of Moorcock's tales. When the series got into such drek as Vathek, then I switched to the more numerous sf material, but didn't find it as interesting in general.

A list of authors will include several which are assuredly out of the field for most readers. But, without any special order imposed, I would list Tolkien, Homer (try to get the Lattimore translations), the Eddic poets, Joseph Campbell, Mircea Eliade, Frazer, and Bob Dylan.

WD: What is the history of *Chaosium* and were you involved in games as a business before you started it?
GS: *Chaosium* was founded in 1974 or so when a Tarot Card reading told me to publish *WBRM* myself instead of trying to sell it to someone else. I had already been frustrated by two previous offers to publish it by others who will remain unnamed. So I got a job, bought a mimeo, then began cranking out the first edition.

I was not involved in the business at all before doing the game. In fact, I didn't even think of how I'd eventually sell the games I made. Lou Zocchi and Tony Pierro were instrumental in getting me lined up to sell them, though. I squeaked by for a while, then met Tadashi Ehara who pitched in to help out voluntarily at first, then got hired part time. Now he is editing *Different Worlds* as his main job. A year or so later I hired Lynn Willis to take charge of production. My wife, Cam, is Office Manager now too. Together we manage to keep things rolling.

Greg proudly displays the Strategists Club Award "For Creativity in Wargaming" won by Runequest last year.

The company name, by the way, is a combination of the words Chaos and the ending of coliseum. It was named because, when I began, the company shared a four room apartment with me and my wife and two children in the Oakland ghetto near the coliseum, it really was a coliseum of Chaos, too, believe me.

WD: What interests do you have outside of gaming?
GS: My family, my garden, wood carving, practical magic, writing fiction, picnics, reading, beer, going to conventions, travel in general.
WD: To what do you attribute the popularity of Role Playing Games.
GS: RPGs fulfil several very important functions for people today. I have done some very serious discussion and analysis on this question and broken down the answers to fill four needs: 1. Communication with others; 2. Participation in a shared fantasy; 3. Exploration of our minds; 4. Exploration of the psyche. These may vary in importance, of course, but all are important.

WD: Care to elucidate on any of those?
GS: Sure.

Communication is the basis for a group activity. It is the basis for society at large. Without communication we are stunted and hurt. Any hobby fills this function if it gets people together to share their ideas. That is, we game so that we can get with other people and have a good time.

Participation in a shared fantasy occurs among people who are intense or involved with the game and other players. Many of us have read a good book and been so impressed by its impact on us that we want to share it. So we get together and talk about it. But none of this talk can capture the experience and share it, first hand. A good RPG *does* allow people to actually share their experience, though, and so surpasses the enjoyment we can get out of talking about a book.

Exploration of our minds is always educational. By this I mean that when we play a good RPG we can get into a sort of "adventure Dreamland" and stretch our activities to include things we'd only ordinarily think or dream of. I mean, of course, the regular murder and mayhem which most RPGs consist of. And, I hope, people will be educated by these subliminations of their activities. I would hope that they will take the opportunities to experiment on what their minds can devise beyond the superficial possibilities of a FRP game. Within this catagory I include the pleasure of players discovering just how clever they really can be.

Evolution of Psyche is an occasional by product of FRP too. By this I mean that it is possible to actually learn something of value to apply to everyday life by playing a RPG. Of course, it is not the purpose of RPG to be a moral instructor, but it is part of the possible by product.

Overall, of course, all this goes to provide fun, some play and relaxation. Without that it is an empty game.

WD: Even though there were many role-playing games already on the market, what decided you to produce *Runequest?*
GS: Because there was not yet a reasonably simple but complete system which provided for the needs I wanted fulfilled in an FRP. I had tried *D&D* but found it confusing, discouragingly illogical, and very unrelated to the world we live in. I wanted something which reflected the

GREG STAFFORD

world we know in a clean and flexible system. The success of the project must go to Ray Turney and Steve Perrin, for the most part. I laid down some basic requirements, such as no character classes and no experience points and a power point magic system, but they did all the work.

WD: Were you surprised by *Runequest's* immediate success in a crowded field? And to what would you attribute that success?
GS: No, I wasn't surprised. It was all that I had hoped it would be and more. I had hoped that a segment of the market had the same outlook as I had. The designers did, and managed to put it forth in a logical and understandable manner. Its success is attributable to the fact that it is familiar, realistic, relatively easy to understand, and handles almost all the activities of FRP by using the one game-system of a percentile roll to decide success or failure.

WD: Has Runequest inspired you to contemplate producing other RPGs?
GS: Yes, indeed. This is the birth of a new art form and we intend to continue leading the field in innovation and quality. Right now Rudy Kraft is working on an Elric-based RPG using a lot of the RQ system. We are closing negotiations to produce a Lovecraft-based RPG designed by Kurt Lortz, preparing other pleasant *Runequest* addenda from well known sf and fantasy authors which we can't talk about yet, and are getting new queries from outside designers almost weekly. These include historical RPG as well, and I am sure that some submissions will be of *Chaosium* quality and see print by us.

WD: Many *Chaosium* games are imbued with a sense of humour. Is this a by-product of your own sense of humour or is it deliberate policy because you believe that gaming should be fun.
GS: Ha ha. Thanks for asking. The Trickster is often my friend and I promote the good times which he can bring. I think a sense of humour and its pleasure ought to be sought by every living person in their lifetime. If something is not fun, or at the very least if it cannot take a little bit of self-mockery when things get grim, then I don't think it worth my time. I have happiness in my life and strive to pass some of it onto others. Thus, in one way, the humour of my games is a result of my personal outlook. But I also believe that games *should* be fun to play and try to put some into the games I design.

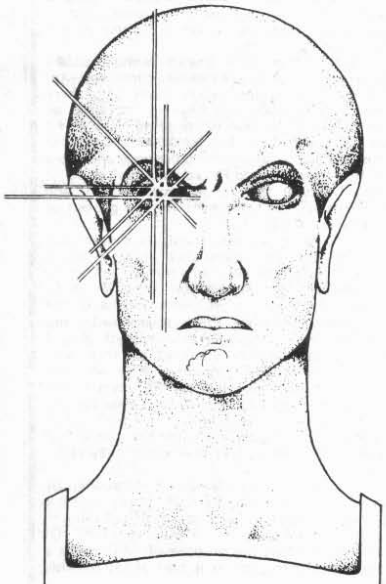
My humour in the games has occasionally been commented on by others. I was very surprised to find that some people were actually offended by the humour in the *Cult of Geo* article which was published in *DW*. They thought humour had no place in FRP. I must admit, I'd have little fun playing with them! The Dragon Pass which I know has a place for joyous laughter, ribald belly laughs, grim humour, in-jokes, and mythical mirth.

WD: What direction do you see hobby gaming, especially RPG, taking in the future?
GS: Rapidly expanding is the word. RPG fulfills so many needs in the confusing world we live in that it would be hard to find a suitable substitute. Times are getting more thin for luxuries and much to expensive for most of us. But it isn't necessary to be rich or famous to find satisfaction and enjoyment in life. RPGs provide an excellent outlet for people to express themselves and partake in the four items I mentioned above. If there is another Great Depression, which appears likely when gasoline gets tighter, then there will be plenty of time for gaming as a way of life to fill empty and otherwise lonely hours. *Monopoly* gained its popularity when it fulfilled the "Great American Dream" during the last major depression. I think that the RPG field will fulfil this same sort of role in the next major depression. This is a measure of the growing sophistication, awareness, or needs of what can be the "American Dream," or the "British Dream" or whatever.

WD: What games do you most enjoy playing?
GS: *Runequest* is certainly my most-played game and probably my favourite. But close behind are *Poker, White Bear and Red Moon, King Arthur's Knights, Dungeon!* or *Sorcerer's Cave,* and *Korsun Pocket*. Other than these I am usually busy test playing my games under development or games submitted by freelancers to *Chaosium*.

WD: Is *Chaosium* still looking at freelance submissions?
GS: WE certainly are. We're interested in fantasy or historical material, and also in *Runequest* supplementary material. Especially non-Glorantan *Runequest* material which will be produced under a *Runequest/Gateway* label. Interested parties should contact us to get guidelines first. We have a designer's delight of a contract, an excellent royalty agreement, superb graphics, experimental tastes, and high standards.

PERCEPTION



A NEW REQUISITE

by Barney Sloane

For a long time now I have been finding out time after time that a new requisite should be looked into, that of the characters *PERCEPTION.* This encompasses noticing the hairline crack signifying a secret door, to spotting that man with bow knocked in the trees, to a boulder falling from great heights upon ones head! Here is an attempt to rectify this situation:

Perception Score	Bonuses for Various Areas of Sight Etc. A	B	C	D	E	F	G	H
3	−10%	−1	0%	−2%	+1	−10%	0%	−10%
4	− 8%	−1	0%	−2%	+1	−10%	0%	− 9%
5–6	− 5%	−1	5%	−1%	0	− 5%	3%	− 5%
7–9	0	0	7%	−1%	0	− 2%	5%	0
10–11	0	0	10%	0	0	0	8%	0
12	+ 2%	0	12%	0	0	0	10%	0
13–14	+ 5%	0	12%	+1%	0	+ 2%	10%	+ 3%
15	+ 7%	+1	15%	+1%	−1	+ 5%	12%	+ 5%
16	+10%	+1	15%	+2%	−1	+ 5%	15%	+ 7%
17	+12%	+1	17%	+2%	−1	+10%	20%	+10%
18	+15%	+2	20%	+3%	−1	+15%	25%	+12%
18(01–50)	+15%	+2	22%	+3%	−1	+20%	30%	+15%
18(51–75)	+17%	+2	25%	+4%	−1	+20%	35%	+17%
18(76–90)	+20%	+2	25%	+4%	−1	+20%	35%	+20%
18(91–99)	+25%	+2	25%	+5%	−1	+20%	35%	+22%
18(00)	+30%	+3	30%	+8%	−1	+25%	35%	+30%

A is a bonus for finding traps (gained only by thieves etc.)
B is a bonus for locating secret doors, open to all.
C is the chance of spotting other hidden or invisible (hearing) things
D is a bonus for spotting disguises or *charmed* people (subtle differences in mood etc)
E is a bonus for chance of being surprised.
F is a bonus for chances of noting magical changes i.e. *Explosive runes* on scroll etc.
G is the chance given to someone of noting a boulder or slow missile, and reacting thus — Dexterity stated as a % of dodging (if possible) the missile etc.
H is a bonus for hearing noises.

NB: All these percentages are not rock-hard and the DM using them must make alterations according to the situation presented e.g. a person who has just been wounded in the face, will not have for instance 18(56) Perception, as blood will be streaming in his eyes, and his head will be roaring etc. Make of it what you will.

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In *White Dwarf 15*, I placed an advertisement which may have implied that I was the official Pellic Quest agent. This is not true, and I apologise to all those who replied and particularly the manufacturers, to whom all further enquiries should be sent. Niall Holland.

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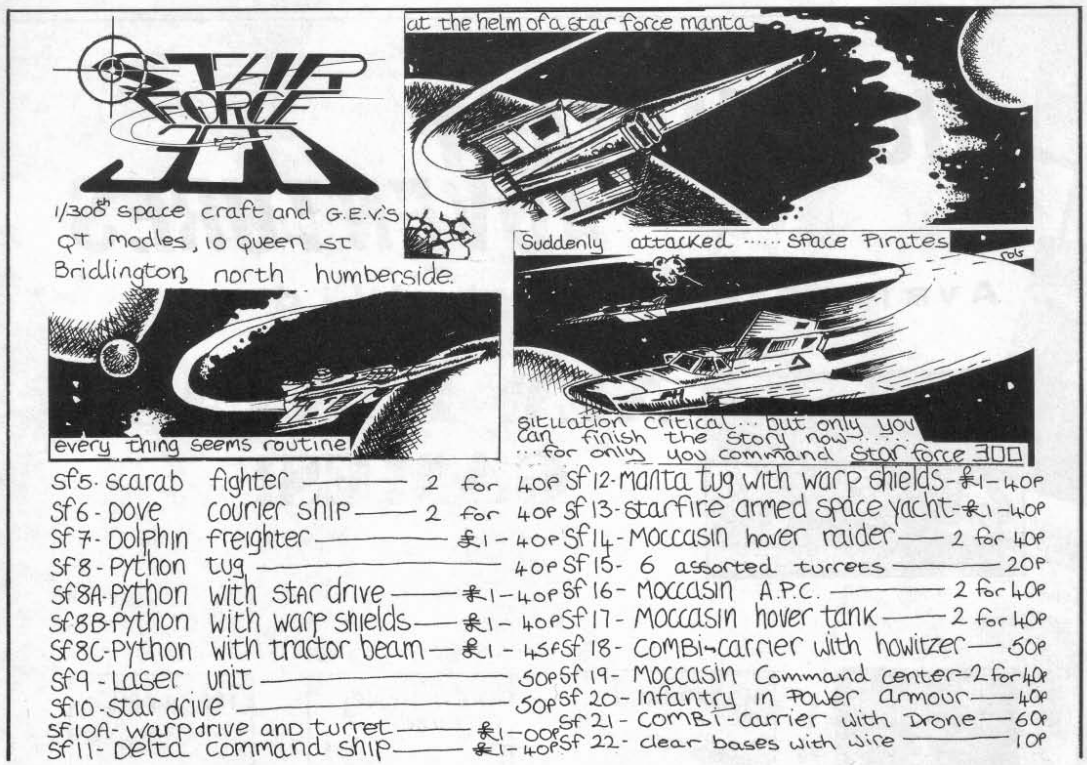

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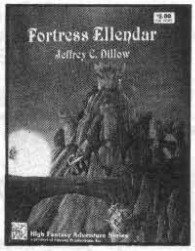

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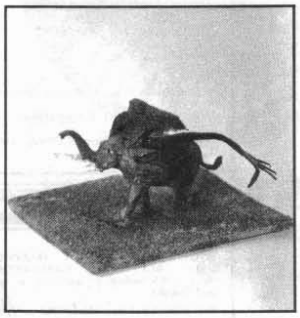

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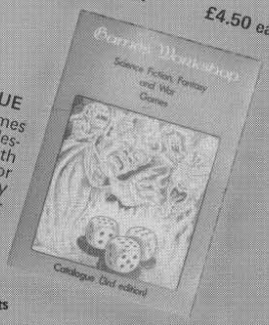

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